



R. B. Haselden.











**UNIVERSITY OF TEXAS STUDIES**





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**ALEXANDER POPE**  
**A BIBLIOGRAPHY**

BY

**REGINALD HARVEY GRIFFITH, Ph.D.**  
Professor of English and Curator of the Wrenn Library

IN

**The University of Texas**

**VOLUME 1, PART 1**  
**POPE'S OWN WRITINGS, 1709-1734**



**PUBLISHED BY**  
**THE UNIVERSITY OF TEXAS**  
**AUSTIN**

**University of Texas Press**  
**1922**

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*To The Memory  
of  
Major George W. Littlefield  
Who  
Among Other Benefactions  
Presented  
The Wrenn Library  
To The University of Texas  
This Volume Is Dedicated*





## PREFACE

The following pages, designated on the titlepage Part I of Volume I, are the first portion of a bibliography of Alexander Pope that I am compiling. They present a list of Pope's own compositions alone, and for only the years 1709-1734.

The subsequent portion of Volume I will continue the list of books that Pope wrote, edited, or contributed to. Then Volume II, for which a mass of material has been accumulated, will be a record of the books about Pope.

In publishing thus only an installment, it is my hope that scholars and collectors will accept the work not alone as an aid to the study of Pope but also as an invitation to help render the bibliography of Pope more complete.

The decision to attempt a complete bibliography of Pope was a late growth among my plans, and in a sense was thrust upon me, though not entirely uninvited. My earlier intention was to publish a list of the books, pamphlets, and articles involved in Pope's quarrels. But while preparing the materials for the printer I found that almost all of Pope's own compositions would need to be mentioned at one place or another. It appeared to be the simpler plan to stop there and arrange a separate list of Pope's own works, to be published first, and used for reference. Just at that juncture, the University of Texas came into possession of the Wrenn Library through the generosity of Major Littlefield and the heirs of Mr. John H. Wrenn. A year or two later the library of the late Mr. George A. Aitken was procured also. Each of these collections contains a wealth of books both by and about Pope. So I enlarged my plans accordingly.

Since the change in plan four years ago, I have not had the privilege of visiting the larger libraries away from Texas. I am not without uneasiness as to how far this deprivation may affect my bibliography for the worse.

Correspondence has been but a partial substitute for personal visits. But by correspondence I have made large drafts upon the friendly patience of two scholars, Professor William P. Trent, of Columbia University, and Professor George W. Sherburn, of the University of Chicago. My gratitude to them, feebly acknowledged here, is very great.

My thanks must also be expressed here to two of my associates in the University of Texas, Professors Campbell and Law, who have not only helped me with encouragement and suggestions but have each read my proofs through for me; and to the members of the Committee on Publications for their considerate helpfulness.

R. H. GRIFFITH.

The University of Texas,  
July 20, 1922.

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## INTRODUCTION

### I

The importance of Pope as a character of the Eighteenth Century places upon historians, critics, and poets the necessary and ever-renewed task of studying both his life and his works. Each generation reviews for itself and passes judgment upon the validity of his art and the integrity of his character. Among his contemporaries praise for both was not unmixed with depreciation, but praise predominated. In the generation that followed him admiration for both was more nearly unanimous. But among the great Romantics, Byron, of course, excepted, his art was impugned, his character held suspect. The youthful Keats, still in pupilage to Leigh Hunt, summed the impeachment against the—Ill-fated, impious race, holding a poor, decrepit standard out, marked with most flimsy mottoes and the name of one Boileau! Later, taste became again more catholic. Oscar Wilde's mordacious flippancy—"There are two ways to dislike poetry. One is to dislike poetry; the other is to read Pope"—voices the sentiment of a *bloc* rather than the feeling of a generation.

Opinion of the validity of Pope's art will vary with the revolving standards of taste. Judgment upon the integrity of his character will become fixed if we ever learn the facts of his life with sufficient fullness. Books were the larger portion of his life; and, far more than with most authors, details of a bibliographical nature actually were the facts of his life. His reputation depends, as a man often, and sometimes as an artist, upon the answers found to the questions of *when* and *how* his compositions were published.

Unfortunately, Pope himself placed obstacles in the way of our learning the facts. He seems to have made a point of hiding behind a veil of secrecy and mystification the circumstances of the publication of several of his minor pieces

and more than one of his major productions. His maneuvers, for instance, in publishing the *Dunciad* and his Letters still baffle us. The accretion of newly discovered details, however, has been constant and upon one or two occasions voluminous and notable. In the decade 1850-60 there were discoveries of large bodies of Pope's original, unpublished correspondence and of account books of his publishers. The letters he printed were now compared with his manuscript letters, and Pope was charged with having doctored his published letters with fraudulent intent. The new evidence was half-revelatory, and therefore most damning. Even Dilke, model among commentators on Pope, did not pause to ask if this evidence could bear another interpretation.

Under the impetus of these discoveries, then recent, Elwin wrought out his portion of the ten-volume edition issued by the publisher Murray. The cleric in him, stronger than the editor, was offended by the divagations he thought he observed in Pope's conduct. The findings and inferences of Elwin, as set forth in his introductions, comments, and notes, press a reader who tries to check up on them to the conclusion that if Elwin was ever in doubt upon a matter, he chose the explanation of it that assumed the greatest turpitude in Pope. Some of his "facts" are now known to be errors, his conclusions mistaken, the impressions he makes on his readers fallacious. It is but fair to add that Courthope continued the editorial task a few years later in a better balanced and more judicial spirit.

Pope's quarrel with Addison is an interesting event, and from the point of view of the present discussion would be enlightening if we could command the facts. Some of the facts, at least, are bibliographical details. Courthope built up an argument concerning one phase of the quarrel, the rôle of the Atticus Lines, from the data he knew; but soon had to substitute another conclusion because new bibliographical information came to light. (See "Atticus" in the Index to Pieces, *infra*.) Lounsbury drew the inference that Pope engineered a campaign of newspaper advertisements of the *Dunciad* between ostensibly rival publishers;

and upon that inference and others reached an opinion quite derogatory to the character of Pope.

A misapprehension of the bibliographical facts has borne hard upon the reputation not only of Pope, but of some of his editors and commentators as well. A classic instance is the bandying about of a charge of fraud among Bowles, Gilchrist, and Roscoe a century ago.\* Bowles quoted a passage from one edition of Pope's Letters. Roscoe, searching through another edition, tried to find the passage, to test the inference Bowles deduced from it, but could not find it. Naturally, since it is not there. "All this," writes Dilke, "is strange, and very painful. Here are two amiable and excellent men charging each other with positive fraud, for if Bowles be innocent, Roscoe must be guilty, and yet neither party takes the decent trouble to determine the fact; but both rest content on the single authority which happens by accident to be on his table." It is not probable that either Bowles or Roscoe knew or suspected that there were at least twenty variants of the Letters published in the one year of 1735.

The esteem in which the world has held Pope's character sank to its ebb, it would appear, in the years 1860-1900. The interpretations placed upon partly revealed facts painted the poet's character so nearly black that any further revelations cannot conceivably darken it. So far as my observation enables me to judge, they tend to brighten it.

## II

A bibliography of Pope has remained in the list of *desiderata* so long a time for two main reasons: one is the very large number of books that must be examined and described; the other and weightier is the fact that no single library has approached completeness in collecting in one place all the required books.

In the printed catalogue of the British Museum thirty-three columns are given to the entries of books by Pope,

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\*The story may be read in Dilke's account, *Notes and Queries*, 2S., X, 381; or *Papers of a Critic*, I, 329.

and six columns to biography and appendix (books about him). In the books by Pope there are some 600 entries, but these include duplicate copies, cross-references, numerous translations, and occasionally criticisms.

The Lefferts Collection, a subdivision in the Harvard University Library, contains about 500 volumes by and about Pope. "This is one of the most complete Pope collections . . . ever gathered together. It contains, for instance, 22 editions of the *Essay on Man* and 26 editions of the *Dunciad*." In the catalogue there are about 220 entries of books by Pope (many being for sets containing several volumes each), and 82 entries of books about Pope.

The Beverley Chew collection was exhibited at the Grolier Club (N. Y.) in 1911, and a catalogue issued. There are about 79 books by Pope and 26 entries of other books. This collection is now a portion of the library of Mr. Henry E. Huntington, of California, and constitutes about half of his Pope collection.

Lowndes gives six and a half pages to books by Pope, with annotations, and three and a half to biography, adversaria, and criticism. For books by Pope he makes about 200 entries.

Allibone devotes fifteen pages to Pope, most of the space being given to comment. The listing of editions of books by Pope is condensed into two and a quarter pages. His relative incompleteness may be inferred: he lists only 13 editions of the *Dunciad* and 16 editions of the *Essay on Man*.

The resources upon which I have been able to draw, here in Austin, are the books belonging to my own library and those belonging to the University of Texas—that is, the books in the Wrenn Library, the Aitken Collection, and the main library. My collection contains about 500 books by Pope and some 250 books about Pope. The Wrenn Library contains about 225 books by Pope, mostly first editions or distinct rarities, few in sets. The Aitken Collection contains over 150 books by Pope and more than 70 books about



Pope.\* The Pope books in the main library are mostly modern publications. It must not, however, be concluded that the nearly 900 books by Pope here in Austin are really 900 different books; there are many duplicate copies.

These figures are for Pope books from 1709 down to recent years.

In the following pages are listed only those books published in the years 1709-1734, inclusive. The number runs slightly above 350.

When the book described is from my own library, no note has been added to say so. For other books a note is placed at the end of the collation group of notes stating to what collection each belongs. When I have drawn upon the descriptions of other bibliographers, I have tried to indicate in each instance the source of my information.

### III

The lists of Lowndes and Allibone are the nearest approximations to a complete bibliography of Pope now in existence. Valuable as they are, they do not pretend to be more than selective.

Next, still incomplete but very valuable, are the catalogues of certain libraries and collectors, as the British Museum, the Dyce Collection at the South Kensington Museum, the Hoe Library (distributed at auction a decade ago), and the Lefferts and the Chew ("Grolier") collections, already mentioned.

Some collectors have been avid of Pope and Popiana. When their libraries were sold at auction, the sale catalogues are valuable, more, however, for the clues they offer the student, than for any reliable information they supply. Examples are the Solly, Grant, and Prideaux catalogues. Harvard University possesses a large number of such catalogues. Dealers' catalogues, too, afford occasional help.

More limited still in extent, but within the limits still

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\*The Pope and Popiana books make only a small fraction of the books in either the Wrenn Library (over 5,000 volumes) or the Aitken Collection (over 4,000 volumes).

more valuable for completeness and accuracy of information, are magazine articles on individual compositions. Examples here are Thoms and Dilke on the *Dunciad* in *Notes and Queries*, Dilke on the Letters in the *Athenaeum* and *Notes and Queries*, and Aitken on the *Essay on Man* in the *Athenaeum*. At the end of this Introduction is placed a brief working list of helps towards a bibliography, and of the chief annotated editions of Pope's *Works*.

Another source of information is contemporary periodicals. For certain years there were regularly issued "Lists of New Books," e.g., monthly in Wilford's *Monthly Chronicle* and Cave's *Gentleman's Magazine*, and weekly in the *Grub-street Journal*. In the daily and the weekly newspapers a large portion of the space given over to advertisements was used by the booksellers. Unfortunately there is not anywhere in the United States, so far as I know, an adequate collection of the early English newspapers. There are valuable files of some of them at Yale, Harvard, and the University of Texas. But at present complete search of the papers can be made only at the British Museum (with the Burney Collection, etc.) and at the Bodleian (with the Hope Collection, etc.). When I was last at the British Museum, I made a tolerably complete search through the papers of 1717, 1728, 1729, and 1735, but not of other years; being intent upon another task, and not then having dreamed of attempting this bibliography. The late Mr. Aitken studied the papers carefully, but his attention was fixed upon the appearance of first editions of Pope's works. A thorough-going examination of the periodicals for information about Pope is a task still to be accomplished by some one.

#### IV

What books are to be included in my list, what excluded, I have not always been able to decide to my own satisfaction. In the first place, the Pope canon has not yet been established. The Elwin-Courthope edition is commonly accepted as standard, but it, like all other editions of Pope's *Works*, includes pieces which are certainly not by Pope, as well as some the authorship of which is doubtful. Then

there are compositions which have been attributed to Pope by one person or another, but which have not been collected into any edition. In some of these cases the authorship of another man is now known; in other cases the authorship needs further discussion.

I have set down at least the first appearance of every piece that has been rightly, doubtfully, or wrongly attributed to Pope, so far as I have learned of the attributions. For those pieces, especially, that are not in the Elwin-Courthope edition the "authority" for the attribution is pointed out in a note in either the main entry or in the Index to Pieces or in both.

To include every subsequent printing of every piece would be an ideal completeness. And for most of Pope's important original compositions I have striven for such completeness. But certain departures from the ideal are avowed. I do not endeavor, for example, to include the second and the numerous later editions of Addison's *Cato*, for which Pope wrote the Prologue. After recording the first editions of the *Spectator* and *Guardian* contributions, I have merely referred to Aitken's bibliography in his *Life of Steele*; at the end of the entry of the first or an early issue of Garth's Ovid and Pope's editions of Buckingham and Shakespeare, I have appended a note indicative of how numerous subsequent editions were; etc.

I should have been glad to make the list of editions of Pope's Iliad and Odyssey complete; but no individual or library seems to have thought it wise to enter upon the task of collecting all these editions. And collection must precede cataloguing. The notes do offer an indication of the number of early editions.

Some of my readers, doubtless, will question the propriety of including such books as the *Agreeable Variety*, the *Art of English Poetry*, and the *Complete Art of Poetry* (Book Nos. 87, 91, 92), which contain only quotations from Pope. Or the omission of some similar book may occasion surprise. And doubtless I, too, shall be shocked when I learn of the omission—which will be the result of my ignorance, "Pure ignorance, madam," as Dr. Johnson replied to

the lady who inquired why he had defined *pastern* as the knee of a horse. My observation is that a bibliography serves many purposes, one of which is as a means of measuring the popularity or influence or importance of an author. With some such thought in mind I have judged it best to include, at least for the earlier years of the eighteenth century, all such books as I have been able to note. But I have long foreseen that when I come to the preparation of the list of books about Pope, I shall have to corrugate my forehead more deeply to settle to my own satisfaction the line of division between a bibliography and an allusion-book.

## V

Up to the present time each bibliographer must choose for himself the principle upon which he will base the sequence of the entries in his compilation. Any arrangement yet devised leaves something to be desired. The order in the printed catalogue of the British Museum is Collected Works, Books containing several Works, Individual Works (or Pieces), etc. It appeared to me such an order would entail for my book a great amount of repetition and cross-reference. And in the end the order would come to be a chronological one within the subdivisions. Therefore I determined to arrange the body of the book in a strictly chronological sequence.

Immediately, of course, a difficulty arose. In those older days it happened frequently that a publisher issuing a book in October, November, or December would have the date of the next year printed at the bottom of the titlepage. Occasionally a book issued in August or July—in one case even June, I think—was thus dated forward. The tincture of fraud is evident: the publisher desired to retain an appearance of novelty as long as possible.\* In many cases

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\*The more open fraud of tearing out a titlepage and substituting a new-printed titlepage with a later date at its foot—sometimes even with the statement that the book was a “new edition”—is another matter.



there was very likely no intention to be dishonest. In those days the paper was dampened before it was inserted into the printing-press. A rainy season might compel a publisher to wait weeks or even months beyond his appointed day before he could expose his book to sale. One cutting his calculations so close as did Tonson with the *Poetical Miscellanies* of Steele can hardly be accused of peccancy if, while placing the date 1714 on the titlepage, he advertised and sold copies of the book as early as December 26-29, 1713. Nevertheless that my trouble was foreordained centuries ago is apparent. If I place the book with those of 1714, where the reader would naturally look for it who knows the titlepage date, I break the rule of strict chronology. If I follow the rule of strict chronological entry, I place the book among those of 1713, where the reader finds it with difficulty and after much searching or, if easily, only so because he already knows the facts.

Another difficulty, into which no question of fraud enters, was prepared by Time and the Calendar. Before 1752, a man was free to choose whether he should consider his new year as beginning on January 1 or on March 25 (see the note under Book No. 280). If a publisher issued a book in January, February, or March (before the 25th) of the year 1733, New Style, he could date it either 1732 or 1733, with as much of fact and truth for one date as for the other. Of course, I have listed the book under the date of actual publication according to our calendar (*i.e.*, beginning the year on January 1) when I could learn the date of issue. Aitken argued that the octavo edition of Part I of the *Essay on Man* was issued after March 25, because it is dated on the titlepage 1733. The basis of his argument does not appear sound to me; and from internal evidence I have inferred that the octavo was issued earlier, probably not far from February 1.

When I have had occasion to make a cross-reference to a book issued in one year but dated in another, I have given the date of issue as the principal date, and placed the titlepage date in parenthesis beside it. Thus the date "1728 (1727)" is given in a cross-reference to the "Last Volume"



of the set of Motte's *Miscellanies* (Book No. 196). The titlepage is dated 1727, but actual publication occurred on March 8, 1728 (our calendar).

A shortcoming inherent in the strict chronological sequence will occur to the reader. It is, that the successive editions of any particular composition are sure to be widely separated. For the convenience of the student who may wish to learn quickly what these editions were or how many, I have arranged, after the body of main entries, an Index to Pieces. There the individual pieces, whether in verse or prose, are arranged alphabetically by titles. Under the principal Piece entry within the Index all books containing that piece are referred to by Book Number.

## VI

The entries having been thus arranged in strict chronological order so far as that order is known, each entry has been given a number. Difficulties again ensued. For many books, such as fourth and fifth editions and like obscurities, I have not been able to learn the date of issue. Such books had to be grouped at the end of their respective year-dates (according to titlepage statement). But my information has grown continuously, with the result that occasionally a book has had to be transferred from the catch-all group to a place earlier in the year's sequence. The transference necessitated a change in the number of that book and in the numbers of several other books besides. Every such change compelled, further, a revision of all notes containing cross-references to the altered numbers. I have toiled unstintedly to make right all such references to numbers, but so many changes have been forced upon me, over so long a period of time, that I fear some mistakes have been overlooked. If the reader finds any such, he will generously, after this explanation, save his objurgations for faults of a different kind.

The decision to use numbers was born of my experiences with catalogues in which the entries are not numbered. Extra labor is involved in making a note for a lecture or

one's private studies alluding to a book listed, say, in the *Books Later Than 1700* catalogue of the Hoe Library, in which six unnumbered entries often appear on one page,—as contrasted to the ease of reference to a book in, say, the *Catalogue of Early Newspapers* of the Hope Collection or Green's *Wesley Bibliography*, though but partially numbered as the books in the latter are.

To give a number only to each book, however, was not enough for this volume. The very first entry will illustrate what I mean. The book is the sixth volume in Tonson's set of *Miscellanies*, listed because it contains three poems by Pope. It seemed wholly desirable to set up another number series for these three poems and the individual pieces succeeding them. There are thus two series of numbers, one of Book Numbers and one of Piece Numbers. A Piece is any individual compositional unit by Pope, whether verse or prose, whether artistic or as mechanically utilitarian as a newspaper advertisement. Each piece is numbered upon its first appearance, and retains its same Piece Number through all subsequent reprintings. A book and a piece may coincide, as the *Essay on Criticism*; a book may contain several pieces by Pope, as the *Works* of 1717; or a book may contain pieces by Pope and by other authors too, as Tonson's *Miscellany*. The Book Number is invariably placed at the beginning of an entry. The Piece Number is placed either (a) at the very end of an entry, with the words "Piece No." preceding the numerals, or (b) in mid-page, as near the end of an entry as convenient.

Book Number and Piece Number indicate for book and piece respectively the relative position in the chronological order of publication, so far as that order has at present been learned.

## VII

I find that I am constantly learning of books omitted from my list which should be in it. Such a one may be a book of the very existence of which I had never before heard; or a book which contains pieces by Pope, though

it is not mentioned in any list of books pertaining to Pope. Of the first kind is a copy of the Large Paper edition of Parnell's *Homer's Battle of the Frogs and Mice*, 1717, which I bought at auction through the mail, supposing that I was bidding on a copy on ordinary paper. I had never received a hint that any Large Paper copies were printed, though the existence of such copies was rather to be inferred than not from the commonness of the habit of printing "a few Copies on a large Paper for the Curious," as the older advertisements sometimes read. Of the other kind is Walthoe's *The Hive. A Collection of . . . Songs*, 1724, in which, while incidentally going through it, I found two pieces by Pope, though there is nowhere in the volume any indication of authorship.

Consequently I am not unprepared to learn that the list here printed omits books which should be in it—but whether few or many I have no way to estimate.

The reader who can supply any omission will do well to write a descriptive note for one of the scholarly journals. *Notes and Queries* in Great Britain and *Modern Language Notes* in America are suggested. If instead the reader chooses to write privately to me, I shall receive his communication with gratitude. It is a part of my plan to include a section of Additions and Corrections in portions of the bibliography which are to be published subsequently.

## VIII

An ideal entry should afford the reader information of two kinds. It is of primary importance that the contents of the titlepage should be adequately indicated; and that the description (collation) should be such as to show what constitutes a perfect copy. Information of secondary importance should show what was the relation to the book of Pope, of compiler (or editor), of publisher, and of printer; whether the first or a later edition; what was the exact date of issue, and what the campaign of advertisement; what was the size of the edition, and what the rapidity of sale; what the price of the book, and what the profits of the ad-

venturers; and still other matters, varying from book to book.

The art of bibliography has not yet, so far as I know, devised a pattern for entries that serves for all cases. The one I have adopted has to be modified at times. Such is particularly true when, for a book that I have not seen, I have attempted to prepare an entry from the descriptions in other lists. Books of this class are, unhappily for me, rather numerous. They can be recognized easily among my entries by the absence of the bars used to divide the words of the titlepage into lines.

In the pattern adopted, two sizes of type are used.

A.—The material in large type is arranged in three groups.

The first line of the entry states (a) the number of the book in the chronological sequence; (b) the date of issue, and, in parenthesis, the authority for that date; and (c) a sign indicative of the position of the book in a subordinate sequence—"Variant *a*" meaning that there is a "Variant *b*," the difference between the two being explained in subsequent notes. In some cases "First Edition," "Issue A," etc., may be used instead of "Variant." See Books No. 24, 198, 294.

The second group is a paragraph containing the words in the titlepage, down to, but not including, the imprint. Since only a fac-simile would afford the reader a complete picture of the titlepage, my purpose is limited to supplying a portion of the information that is desirable. The arrangement of words in lines is indicated by bars. Printer's rules across the page, single or double, are indicated by long dashes. If a word is in capitals throughout or in large and small capitals together, only the initial capital is reproduced. Differences in fonts of type are not indicated. Long *s* is not reproduced. A misspelled word is copied as it stands, the mistake being mentioned in a subsequent note in the smaller-type (8-point) notes. Some titlepages are in two colors; no device is employed in the larger (10-point) type



to show this, but later in the smaller-type notes the fact is indicated.

The third group is the imprint, set off as a paragraph for the sake of speed in learning where and by whom the book was printed.

The titlepage is quoted entire, with one regular and one occasional exception. The regular exception is that a "motto" quotation, if one occurs on the titlepage, is indicated, not copied in full. In Book No. 23, the words in square brackets, "2 lines Latin.—Hor.," mean that two lines of Latin verse are quoted, with only the "Hor." to indicate the source. If the quotation is in prose, I have added the word *prose*. If no foreign language is named in my entry, the quotation is in English. The occasional exception occurs in the case of a titlepage with a long list of contents in a double column. I have quoted parts but not all of the list.

Hyphens are copied just as they are on the titlepage, except that *my* printer has placed hyphens at *his* line-ends according to his own habits. In most cases these line-end hyphens of his do not appear on the titlepage. But if such a hyphen stands next to an upright bar, it reproduces a hyphen on the titlepage.

A few times I have had to guess at what the original printer intended; and a reader comparing my description with a copy of the original before him may not agree with me. An illustration may be had in the spacing of dates in Roman notation,—say, MDCCXX. The letters may all stand together; or the M may be spaced away from D, and the CC away from XX, thus M DCC XX. In most cases the printer's intention is clear. In a few his work is ambiguous,—the amount of white space is just enough to leave the reader in doubt whether to consider the letters spaced off or not. In Book No. 221, the M is spaced away from the D, but the remaining letters stand together. Often a period or a comma is used instead of a white space. The dividing of a date, with a line-end comma, never occurs on a titlepage. That is a device of my own printer to make a pretty page. The result is not a pleasing one to me.



B.—The smaller-type portion of an entry is likewise arranged in groups.

In the first group the notes concern the titlepage and any leaves (pages) preceding it.

If the titlepage is in two colors, the fact is stated. If the note reads "black and red," the top word on the titlepage is black; if "red and black," the top word is red (a rare occurrence). What other words are in red I have not tried to indicate. If there is no note, the title is all in black.

The leaves preceding the title are listed, proceeding from the titlepage towards the front cover. But when the reader is comparing his volume with my description, let him remember that the binder may have shifted leaves out of their intended order.

Affixed to the note on the frontispiece, mention is commonly made of other illustrations and decorations.

In the second group four points are noted—format of the volume, the signatures of the sheets, the pagination, and the location of the particular copy I am describing. The signature marks and the page numbers are set down as they appear in the book.

If there are any irregularities or peculiarities in signatures, pages, or lines that need comment, they are taken up sequentially in the third group of notes. In the collation notes the descriptions are not always equally minute. For an important book, like the first edition (in five-canto form) of the *Rape of the Lock*, it seems desirable to point out those pages on which a page number is misprinted. For less important books equal minuteness does not seem necessary, where no portion of the text is omitted.

The fourth group contains such general notes as seem worthy to be set forth, varying from book to book. I have not tried to do any editorial work in them. Changes of text from edition to edition are indicated only to the extent of showing some of the marks of difference between books. Most such notes arise because a canceled leaf needs to be accounted for. Where the income Pope derived from the book has been recorded, I have entered the known facts. Besides the several biographies, two sources for this infor-

mation are important, Nichols's *Literary Anecdotes*, and *Notes and Queries*.

In a group of notes placed as near the end of an entry as is convenient are listed any new pieces by Pope contained in the book, with occasionally brief comments. The Piece Numbers of such pieces are placed in mid-page.

Finally, the Piece Number is set down when the book is also a "Piece" in its first edition.

## IX

In the notes technical terms must sometimes be used. But unfortunately bibliôgraphy has not established a fixed terminology. The words in commonest use have so lost sharpness of definition that the tendency is away from the use of them. Thus "edition" is in a fair way to be supplanted by "issue." "Cancel" sometimes means the leaf that is discarded, sometimes the leaf substituted for the one thrown away. "Octavos" are of so many sizes that an adjective is often prefixed for more precise specification—"post," "pot," "royal," etc. Distinctions between "publish," "republish," "reprint" are not uniformly observed. In these matters I have not tried to set the world right; if I have had occasion to use the words, I have used them with the world's latitude; they are to be taken, as the dealers occasionally say of their books, "with all faults."

Certain other words or phrases, however, I have tried to use with precision. The word "sheet" means the piece of paper unaltered in size as it came from the paper-maker to the printer. Its dimensions were not absolutely standardized. Roughly, we may expect a sheet to measure from twelve to twenty inches vertically and from fifteen to thirty inches horizontally. If a sheet is folded once, it makes two "leaves" (folio); folded twice, it makes four "leaves" (quarto). Each leaf makes two "pages." The words "folio," "quarto," "octavo," "duodecimo" are used in my collation notes to indicate not the size of the volume but the number of leaves into which a sheet was to be folded. Since, however, there was some degree of uniformity in the size of the sheets, these words do give a fair idea of the size

of the volume. In the eighteenth century it was not uncommon for books to be sold unbound—"in the sheets." If a book did not sell quickly, the "unsold sheets" might be provided with a new titlepage, and a new advertising campaign made. In some cases unsold sheets were combined with other matter, new or old. So I have had need for the phrase "unsold sheets." "Remainder copies" (or "remainders"—cf. the *Oxford Dictionary*) is an analogous expression.

## X

A word of explanation of certain practices among the earlier printers and booksellers will make more easily intelligible the notes and discussions that are to follow. In Pope's time printing-presses were small, and they were operated by hand.

A "form" (or "forme") was the frame of type affixed to the press to print a page or group of pages at one impression.

A sheet of paper was inserted above the form, and printed on one side. When all the allotment of sheets had been run through the press, a new form was substituted, and the sheets were turned over and run through to print the other side. Thus for a folio, pages 1 and 4 were printed in the first process, and pages 2 and 3 in the second process. For some books half-sheets instead of whole sheets were run through the press. Perhaps for some, sheets were even cut into third or quarter-sheets; certainly for cancels, if not for entire books, quarter-sheets and single leaves were run off. In a Dublin Dunciad (Book No. 221) sheet and half-sheet alternated regularly throughout the volume—a book to which "12mo" might properly enough be applied.

Each sheet as printed was marked with a serial number, its "signature." The signature marks were commonly the capital letters of the alphabet, with the regular omission of three letters, J, V, and W. By rule, A was reserved to the sheet containing the titlepage and preface. When the titlepage was thought sufficient of itself to designate the first sheet, no A was printed at the bottom of any page of

that sheet. It was very common that the A sheet was the last of all to be printed. As a general thing a capital B was reserved to the first sheet of text or important textual matter. If, by reason of bulky prefatory matter, sheet B was not the second sheet in the volume, the sheets intervening between it and the first (A) sheet were marked with small letters, *a*, *b*, etc.

Commonly (but there were various usages) each sheet carried one signature mark in a folio, B, at the bottom of page 1; two marks in a quarto, B on page 1, and B2 on page 3; four marks in an octavo, B on page 1, B2 on page 3, B3 on page 5, and B4 on page 7; similarly six for a duodecimo, etc. The pages (or leaves) in the latter half of the sheet were not marked. If a signature mark turns up on page 5 of a quarto or of an octavo in half-sheets, the reader may suspect but not be sure of a cancel.

The co-relation between the signatures for sheets and the numbers for pages became firmly established in the minds of the type-setters. In a quarto, for example, signature B implied to them pages 1-8; and signature M implied pages 81-88. Some irregularities in pagination hereafter to be noted are the consequence of a compositor's following his conventions instead of carefully hitching his work on to what had already been done, in which the co-relation had been disturbed. Note what happened in the quarto *Dunciad* of 1729 (Book No. 211). In sheet B the first leaf is a half-title (its *verso* blank) and is marked properly, signature B. The second leaf, also properly marked, signature B2, is the first of the text. According to rule these two leaves should have been reckoned pages 1-2 and 3-4. But the compositor who arranged the forms for the press decided, for no apparent reason, to ignore the first leaf. So he numbered leaf B2 as pages 1-2, and so forward, with the result that he numbered the eighth page as page 6. The compositor (whether the same man or another) who prepared the forms for sheet C, numbered his eight pages as pages 9-16. Today a perfect copy of the book has no pages 7-8 and looks as if it wanted two pages, though it lacks nothing. Of an instance analogous to this one I have made much in trying



to reason out what was the first edition of Part I of the *Essay on Man*.

Sometimes a leaf or a sheet had to be intercalated. Then a signature letter might be repeated with an asterisk beside it for distinction. The page numbers of an intercalation were likely to be starred also. In Book No. 188, a star without a letter is used for two intercalated leaves, and page numbers 17, 14, 15, 16 are repeated without being starred. But repetitions do not always indicate an intercalation. Often they (and omissions also) are due simply to blunders of the compositors.

To print each sheet the type in the form had to be inked by a man (or boy) who "beat" the type with an "ink-ball." The ball was sticky, of course. If the type was not held securely in place by "furniture" properly tightened, it was entirely possible for one or several letters to stick to the ink-ball and be jerked out of the form. The mishap had to be rectified immediately. The letters might be returned to their places correctly, but they also might not. If the spilled type was inaccurately returned to place, the subsequent leaves varied from the preceding ones. Thus would come down to us two "variants," as I have designated them. Or if a mistake were discovered and corrected while a batch of sheets was going through the press, two variants would result. In the course of running off sheets for an edition of fifteen hundred copies, several variations might arise in either or both of these ways. It has been common among bibliographers to infer that of two such variants the one with a mistake in it preceded the one correctly printed. But it appears to me that a misprint is not evidence sufficient, if taken alone, to determine priority between two variants, or issues.

Among the better printers, such as Bowyer and Wright, the old principle of capitalizing common as well as proper nouns was falling into disfavor. But Curll, whether he printed his own books or not, continued to give preference to the older convention, as his acknowledged books show. Upon this fact I have based in part the inference that Curll was the publisher of the "Dob" Dunciad.



Spelling was less stable then than now. Pope's uniform misspelling of *Curl* for *Curll* was probably a mere piece of mischief. But Lintot dropped a final *t* from his name (Lintott) somewhere about the middle of the year 1715.

Abbreviations then in use explain themselves readily enough. But it may not be amiss to point out that, in place of our period, a semicolon then conventionally followed *Esq.*, a relic of MS. days. This semicolon appears to have given place to the period in the Seventeen-Thirties. At times italic letters were used as an indication of abbreviation, instead of a punctuation mark. Since my transcript of a titlepage does not show the difference in fonts of type, the reader may wonder if at two or three places I have not omitted something.

Italics were further used customarily for proper names (though small capitals might be used instead), for emphasis, and for quotations. If a quoted passage was set in italics, a proper name occurring in it was transversed into roman type for distinction. Book No. 6, for illustration, has in the imprint the words *Bernard Lintott*, *Cross-Keys*, *Temple*, and *Fleetstreet* in italics; in the first entry of its table of contents the words "The First Book of Statius his Thebais. Translated by Mr. Pope" are in italics except the three words *Statius*, *Thebais*, and *Pope*, which are in romans.

The word "editor" was commonly confined to the editor of a book. It was not, as now, applied to the chief writer on a newspaper staff, who was then called the "author." But the word "author" was also used to mean the vending owner of a proprietary medicine; Pope has succeeded in placing Dr. John Moore, "author of the celebrated worm-powder," among famous authors. "Publisher" occurred infrequently, but "publish" and "published by" were common. Curll says the *Court Poems* (1716) was "published by" Oldmixon, meaning the poems were procured by Oldmixon and (for a price?) turned over to the bookseller (publisher). Almost certainly Curll himself was that bookseller. "Bookseller" was the customary term for what we

now call publisher. Bookseller and printer might occasionally be one and the same person, but the occupations were distinct, and each had its separate organization.

Some of the co-operative practices among the booksellers are not yet clear to me. Of course, for an expensive undertaking several dealers might enter into formal agreement to share both expenses and profits. (See the word "Conger 2" in the *Oxford Dictionary*.) Or ownership in copyrights could bring two men together temporarily, as in the case of Lintot and Tonson for Pope's *Works* of 1717. But apparently it happened rather frequently that a bookseller who owned the copyright chose (for reasons of one sort or another, sometimes suspicious) to place on the titlepage the name of another—alone. Gilliver owned the copyright of the *Dunciad*, but the name Dod (Dodd) appears on the titlepage of the quarto edition (and some others). Dealers seem to have felt pretty free in using the names of Mrs. Dodd and Mrs. Nutt and some other owners of "pamphlet shops" in this way. I have a strong suspicion, which I have not been able wholly to verify, that a bookseller's name might be placed on a titlepage without the first asking of his permission; and that, furthermore, such a proceeding did not infringe upon established trade amenities. The name might even be used contrary to its owner's wishes. The conventional phrase "Sold by" in the imprint made such a practice easy; and did not perhaps render the unadvised dealer obnoxious to the law if the book was deemed scandalous, though he might be put to the inconvenience of establishing his own innocence. In the cases of two persons certainly, Pope and Curll, this matter is of importance, and needs further investigation.

Often advertisements in the newspapers named several booksellers from whom a book might be obtained whose names were not printed on the titlepage. Evidently they were for that book merely dealers, not publishers. See Books No. 2 and 3. Or again: I have a copy of Gilliver's octavo *Dunciad* of 1729 at the end of which is bound in (the binding is contemporary calf) an eight-page catalogue of books for sale by T. Worrall. It is a half-sheet with a

signature mark A. But certainly Worrall's catalogue is not to be regarded as a portion of the original book. It does not produce a "variant," in the legitimate sense of the term. The case is a harder one to settle when the real publisher has bound in a leaf or a sheet of advertisements of his own books. The signature mark or the condition of the initial and final sheets may enable us to settle it. Here is a puzzle that has turned up in the case of the second volume of Motte's *Miscellanies* (Book No. 185) since my description was printed off. The description as printed fits the first copy of the book I secured (from Professor Dowden's library) and the Wrenn Library copy. But a copy I secured later and a copy in the Aitken collection have a half-sheet (instead of a quarter-sheet) at the beginning; its two middle leaves are just as the quarter-sheet in the Dowden copy; the first leaf is a list of Motte's books (*recto* blank) facing the title; the fourth leaf is a bastard-title to the *Key to the Lock*. But the *Key* bastard-title is printed as sig. P3—its rightful place—in the Dowden copy; and the stub of it shows (why it was canceled I cannot perceive) in my second copy. It appears now there should be two variants of this book in my list.

## XI

The purchase of duplicate copies by either a private collector or a library is both expensive and of doubtful service. "That way madness lies," Mr. Falconer Madan once exclaimed. Yet only through the examination of a large number of supposedly duplicate copies will the bibliography of the first half of the eighteenth century ever be adequately compiled. And the duplicates will have to be compared side by side. A description of a book that would be entirely adequate if there are no variants of it, may not suffice at all, if there are variants, to enable an owner to discover that the copy in his hand is a variant of the copy a description of which he is studying. It was an accidental accumulation of supposedly identical copies that enabled Mr. Wise to discover the existence of five variants of the folio *First Satire of the Second Book* (see Books No. 288 to 293).

## XII

The delight accruing to private collectors from their sport is their amply sufficient reward. Many of them, however, and the best, have multiplied their own delights in granting scholars access to their treasures. I allow no man precedence over me in beseeching Heaven to pour blessings upon the heads of the good collectors. But if, while thanking them, I might be allowed to make a request or suggestion to them, I have one to prefer. It is, that they shall not permit a book-binder to exercise his misguided enthusiasm upon an old book. Let by all means the book have given it a habit costly as the collector's purse can buy. Let the binder provide a slip case for it or what-not, but don't let him rebind it. The "better" the binder, the more surely he will hide or destroy old evidences of how the book was made—things which we wish to examine and which sometimes supply us with important information.

## A BRIEF LIST OF EDITIONS

### Complete Works:

- 1717, 1735, 1737, 1741.—Pope his own editor. 4 vols.  
1743. Pope and Warburton, editors. 9 vols.  
1751. William Warburton, editor. 9 vols. Numerous subsequent reprints.  
1797. Joseph Warton, editor. 9 vols. Reprints, Basel, 1803; London, 1822.  
1806. William Lisle Bowles, editor. 10 vols.  
1812.—8 vols. Johnson's *Life* is included. In the Index to pieces this edition is referred to as "Johnson."  
1824. William Roscoe, editor. 10 vols. Reprint, in 8 vols., 1846 (some titlepages dated 1847, some 1848).  
1871–1889. [Croker, Cunningham,] Elwin and Courthope, editors. 10 vols. Now the standard edition.  
"E-C" in the subsequent pages refers to this edition.

### Poetical Works:

1831. Alexander Dyce, editor. 3 vols. Several times reprinted as part of the Aldine Poets.  
1835. G. Croly, editor. 4 vols. With a *Life* by Croly. Reprinted 1854, etc.  
1853. R. Carruthers, editor. 4 vols. With a *Life* by Carruthers, which was revised and republished in 1857. Poems, revised, 1858.  
1869. Globe Edition. A. W. Ward, editor. Often reprinted.  
1896. Astor Poets. A revision of the Globe edition, published by Crowell, New York.  
1903. Cambridge Edition. H. W. Boynton, editor. Boston and New York, Houghton Mifflin Company.

## A BRIEF LIST OF BIBLIOGRAPHICAL AIDS

*Allibone*.—A Critical Dictionary of English Literature . . . By S. Austin Allibone. Philadelphia. 1882.

*Bm.*—British Museum. Catalogue of Printed Books. Pope—Porthmann. London. 1894.

Cambridge History of English Literature . . . Vol. IX. New York and Cambridge. [1913.] Pp. 492–500.

*Carruthers*.—Life of Alexander Pope . . . By Robert Carruthers. London. 1857.

*Commemoration*.—Pope Commemoration, 1888. Loan Museum Catalogue of Books . . . Exhibited in . . . Twickenham, . . . 1888.



*D.N.B.*.—Dictionary of National Biography. Edited by Sidney Lee. Vol. 46. New York and London. 1896.

*Dyce Collection*.—A Catalogue of the Printed Books . . . Bequeathed by the Reverend Alexander Dyce . . . London. MDCCCLXXV.

*Gaa.*.—Notes on the Bibliography of Pope. Read before the Bibliographical Society, February 17, 1913. By G. A. Aitken. London: Reprinted . . . 1914.

Same in Transactions of the Bibl. Soc., Vol. XII.

*Grant Library*. Sale catalogue of Col. F. Grant's library, issued by Sotheby. May, 1900.

*Grolier Catalogue*.—An Exhibition of the First Editions of the Works of Alexander Pope (1688–1744) . . . The Grolier Club . . . 1911. Books by Pope and about Pope, and a list of portraits.

*Hoe Library*.—A Catalogue of Books in English Later than 1700 Forming a Portion of the Library of Robert Hoe. Volume II. Privately Printed. New York. 1905.

*Hoe Sale Catalogue*.—The auction catalogue, in four volumes, 1911 and following years.

*Hope Collection*.—Catalogue of a Collection of Early Newspapers and Essayists, Formed by the late John Thomas Hope . . . Oxford. 1865.

*Lefferts Catalogue*.—A Catalogue of Marshall C. Lefferts's Great Collection of First and Later Editions of the Works of Alexander Pope . . . Offered for sale by Dodd, Mead & Company. New York. [N.d.]

*Lounsbury*.—The Text of Shakespeare. Its History from the Publication of the Quartos and Folios down to and including the Editions of Pope and Theobald. By Thomas R. Lounsbury . . . New York. 1906.

*Lowndes*.—The Bibliographer's Manual of English Literature . . . By William Thomas Lowndes . . . Revised . . . By Henry G. Bohn. In Six Volumes. Vol. IV. London. 1869.

*N and Q*.—Notes and Queries.

Editions of the Dunciad are listed in [Series I], X, 477, 497, 512; XII, 161. The Index to each series is to be consulted.

*Solly Library*.—Sale catalogue, issued by Sotheby. November, 1886.

*Wrenn Library*.—A Catalogue of the Library of the late John Henry Wrenn. Volume Three. Compiled by Harold B. Wrenn. Edited by Thomas J. Wise. Austin, 1920.



**ALEXANDER POPE**  
**A BIBLIOGRAPHY**



## 1709

Pope's earliest publication appeared in the year 1709. He contributed three poems to the last (sixth) volume of Tonson's *Miscellanies*, which opened with the Pastorals of Ambrose Philips, and concluded with the Pastorals of Pope, each of the two poems having a separate (bastard) titlepage. The Pastorals gave rise soon afterwards to a minor quarrel.





1. May 2 (E-C, VI, 38, n.).

Poetical Miscellanies: | The | Sixth Part. | Containing a |  
Collection | Of | Original Poems, | With Several | New Transla-  
tions. | — | By the most Eminent Hands. | — |

London, | Printed for Jacob Tonson, within Grays-Inn |  
Gate, next Grays-Inn Lane. 1709. | — | Where you may have  
the Five former Parts.

Frontispiece.—Engraved by M. Burghers.

8vo.            Sig.: 1 leaf; A, in 4's; B-T, in 8's; U, 7 leaves; X-Rr,  
in 8's; Ss, 6 leaves; Aaa-Bbb, in 8's.

Pp.: 14 pp.; 1-172; 177-224; 221-298; 301-632; [721]-751; [752,  
blank].

The Wrenn Library.

The frontispiece is nearly the same in Vols. (or "Parts") IV, V, VI.  
Pages 299-300 may have been a blank leaf thrown away by the  
binder.

This is the first edition of Vol. VI of a six-volume set, known  
variously as Dryden's or Tonson's *Miscellanies*. The preceding vol-  
umes contain nothing by Pope.

There are two issues (or varieties) of this edition of Vol. VI, but  
Pope's contributions are not affected. The differences show at sig.  
Hh8 (A Translation: An Imitation); sig. Mm 3 *verso* (lines 3, 5, 6  
incompletely printed: complete); and sig. Ss (8 leaves: 6 leaves).

For Tonson's letter (1706) to Pope, see E-C, IX, 545.

Three pieces by Pope are here first printed:

1. Pp. 177-224.—January and May; Or, The Mer-  
chant's Tale: From Chaucer.

2. Pp. 301-323.—The Episode Of Sarpedon, Trans-  
lated from the Twelfth and Sixteenth Books of Homer's Iliads.

3. Pp. 721-751. Pastorals. By Mr. Alexander  
Pope. [2 lines Latin.—Virg.] London, Printed in the Year, 1709.

The second edition in 1716; the third edition in 1727.



Pope printed nothing in the year 1710. In 1711 he published the *Essay on Criticism*, which went to a second edition after some seven or eight months. The lines in the poem alluding to "Furius" occasioned a prose pamphlet in reply by John Dennis; and a second and long drawn out quarrel was under way.





## 2. May 15 (Gaa).

An|Essay|On|Criticism.|—| [2 lines Latin.—Horat.] |=|  
London:|Printed for W. Lewis in Russel-Street, Covent-  
Garden; And Sold by|W. Taylor at the Ship in Pater-Noster-  
Row, T. Osborn in Grays-Inn|near the Walks, and J. Graves  
in St. James's-Street. MDCCXI.

?Half-title: An Essay On Criticism.

4to. Sig.: 1 leaf(?); A-E, in 4's; F, in 2's; 1 leaf(?).  
Pp.: 2 pp.(?); [1]-43; [44, blank]; 2 pp. [book list](?).  
The Wrenn Library.

The lines are not numbered; the poem is not divided into "Parts."

Line 303 of Part II (in modern editions), the fourteenth line on p. 29 of this quarto, is the earliest reading ("Where *wanted*, scorn'd, and envy'd where *acquir'd*;" ), which Pope assured Caryll (E-C, VI, 146-147) he would alter "in case of another edition." In the octavo "Second Edition" (November 27, 1712) dated 1713, the reading has been changed to almost but not quite the modern one.

The first advertisement of this the first book written wholly by Pope deserves a place here perhaps. It is to be found in the *Spectator*, No. LXV, May 15, 1711, p. 2, col. 2: "This Day is publish'd,|An Essay on Criticism. Printed for|W. Lewis in Russel-street, Covent-Garden; and Sold by W. Taylor, at|the Ship in Pater Noster-Row; T. Osborn, in Grays-Inn near the|Walks; J. Graves, in St. James's-street; and J. Morphew, near Sta-|tioners-Hall. Price is." This advertisement was repeated twice, May 17 and June 26.

The number of copies printed was one thousand; see Pope's letter to Caryll, July 19, 1711, E-C, VI, 152.

This is No. 1 in the Lefferts catalogue, p. 15, where it is stated that: "When originally issued a half-sheet was folded around the whole as a cover. It had on p. [1] 'An Essay on Criticism' in large letters and on the last leaf a list of 'Books lately Publish'd.' These leaves were evidently thrown away in binding." It is No. 3 in the Grolier catalogue.

The Wrenn copy, though a partly uncut copy, has not the two cover leaves, nor has the Lefferts, the Grolier, the Hoe, or the Locker-Lampson copy. And I am not sure those cover leaves were published with this issue. See the notes on the following book.

Piece No. 4.

3. January 1, 1712 (*Spectator*, advertisement).

An Essay On Criticism. [2 lines Latin.—(?)]

London: Printed for W. Lewis in Russel-Street, Covent-Garden. MDCCXI.

Half-title: An Essay On Criticism.

Sm. 4to. Sig.: 1 leaf; A–E, in 4's; F, in 2's; [1 leaf?].

Pp.:

The Grolier catalogue.

This is not in Lefferts; it is Grolier No. 2.

The compiler of the Grolier catalogue considered this an earlier issue than the one I have numbered before it. And the compiler may be right. I have not had an opportunity to examine a specimen of this issue, much less compare the two issues. They may be from two entirely different settings of type, or they may be, except for the titlepage, from one setting of type.

This issue, which I have placed second, is in recent years reckoned the first, the genuine *princeps*. I have altered the accepted sequence with diffidence and after much hesitation.

What is the reading of the line discussed in the note under Book No. 2?

The sole guide I have had is in the relative agreement between the advertisements and the two imprints. The first advertisement, printed in three numbers of the *Spectator*, is quoted above. The second advertisement appears only once, *Spectator*, No. CCLXIII, Jan. 1, 1712: "Lately Published, [An Essay upon Criticism.] [2 lines Latin.—Horat.]" Printed for W. Lewis in Russel-street, Covent Garden; and sold by J. Morphew near Stationer's-Hall."

Pope seems to have been prompted by a school-boy friendship in selecting Lewis for his publisher. There is the story that the sale was slow, and, to help it along, Pope sent copies to several prominent persons. There is one other fact of an advertising sort. The *Spectator*, No. CCLIII, Dec. 20, 1711, is devoted mainly to an appreciative article on the *Essay*.

The argument from these facts can be turned one way or the other: Lewis, issuing a book at a venture, joined other publishers with him, and then dropped them when the sale was established, especially after the powerful *Spectator* came to his aid (the players averred that a kindly notice from Steele in the *Spectator* was enough to fill a theatre); or Lewis, finding the sale slow, joined to himself the aid of other booksellers. The Second, Third, and Fourth editions, however, printed before 1714, contain only Lewis's name, as in this folio.

Mr. Aitken (*Gaa*, p. 6) says: "In the *Spectator* for November 28th, a second edition was announced, in an advertisement which gave Pope's name as author." There is, however, no announcement of the *Essay* in the *Spectator* of Nov. 28, 1711. Mr. Aitken's sentence must refer, I think, to an advertisement in the *Spectator*, No. DXLVII, Nov. 27, 1712, p. 2: "This Day is Publish'd The Second Edition in 8vo. of The Essay on Criticism," which refers to a book listed *infra*.



## 1712

Contributions to Tonson's *Ovid*, the *Spectator*, and Lintot's *Miscellany* constitute the year's publications. The *Rape of the Lock*, in the *Miscellany*, is in its two-canto form. It was a poetical endeavor to soothe a feud between the Fermor and Petre families.





4. Before March 18 (*Spectator*, advertisement).

Ovid's | Epistles, | Translated | By | Several Hands. |—| The  
Eighth Edition. | With a new Translation of | Three Epistles, |  
And several Cuts never before Publish'd. |—| [2 lines Latin.  
—Ovid.] |—|

London: | Printed for Jacob Tonson, at Shakespear's Head  
over- | against Catherine Street in the Strand. MDCCXII. |  
—| Lately Printed, Ovid's Art of Love, and Remedy of |  
Love, with the Court of Love, and History of Love. |  
Translated by several Hands. Sold by J. Tonson.

Frontispiece, and thirteen other plates.

8vo. Sig.: 1 leaf (frontispiece); A–U, in 8's; X, in 4's; and  
13 full-page copperplates, not counted in either signatures or pagina-  
tion.

Pp.: 2 pp. (frontispiece); 22 pp.; 2 pp. [plate]; 1–304; 2 pp.  
[Table]; and 12 plates, facing pp. 21, 48, 66, 73, 89, 139, 170, 180, 192,  
202, 203, 237.

One piece is here first printed:

5. Pp. 7–20.—Sapho to Phaon. Wholly Trans-  
lated. By Mr. Pope.

Pope's "Sapho" is one of the three "new translations." Sir Carr  
Scrope's translation of a portion only of the poem had appeared  
in the earlier editions of the book, and is included in this eighth  
edition.

There were editions of Tonson's *Ovid* in 1720, 1725, 1729, 1736,  
1761. It is reprinted in Anderson's collection (1793). Pope's poem,  
possibly all of Tonson's *Ovid*, is perhaps also included in some or all  
of the 2-volume *Ovids* listed under Book No. 88; I have not been able  
to examine them.

5. May 14.

Numb. I. | The *Spectator*.

No. I, March 1, 1711—No. DLV, Dec. 6, 1712, with some discrep-  
ancies.

The imprint (varying several times) is at the bottom of p. 2 of  
each half-sheet.

Folio half-sheet.

No. CCCLXXVIII is, with a brief introductory note, the first edition of:

6. *Messiah*: A sacred Eclogue, compos'd of several Passages of Isaiah the Prophet. Written in Imitation of Virgil's *Pollio*.

The poem is printed anonymously.

The *Spectator* was reprinted in seven volumes, 8vo., in 1712-13, and frequently afterwards; see the bibliography in Aitken's *Life of Steele* for a list. Except in the various issues of the *Spectator*, the "Messiah" does not appear to have been reprinted until in the *Works* of 1717.

Pope writes vaguely of his *Spectator* papers, but so far only two contributions have been definitely assigned to him.

## 6. May 20 (Gaa).

Miscellaneous | Poems | And | Translations. |—By | Several Hands. |— [2 lines Latin.—Hor.] |—|

London: | Printed for Bernard Lintott at the Cross-Keys be- | tween the Two Temple Gates in Fleetstreet. 1712.

Frontispiece.—E. Kirkall scu.

Half-title (before the frontispiece): Miscellaneous | Poems | And | Translations.

8vo. Sig.: 5 leaves; B-X, Aa-Bb, in 8's.

Pp.: 10 pp.; [1]-320; [353]-376; 8 pp. [book list].

The Wrenn Library.

The frontispiece is a copperplate engraving on a single leaf, inserted within the first half-sheet. Page 1 (sig. B1) is the half-title to "Statius." P. 194 is misprinted 491. Sig. X 8 (p. 320) is followed by sig. [Aa 1] (p. 353, unnumbered).

Seven pieces are here first printed:

7. Pp. 1-56.—The First Book of Statius his Thebais.

8. Pp. 129-36.—The Fable of Vertumnus and Pomona.

9. Pp. 137-42.—To a young Lady, with the Works of Voiture.

10. Pp. 143-46.—Two Copies of Verses. On Silence. [Imitation of Rochester.]

11. Pp. 147-48.—[Two Copies of Verses.] To the

Author of a Poem, intituled, Successio.

12. Pp. 174-75.—Verses design'd to be prefix'd to Mr. Lintott's Miscellany.

13. Pp. 353-76.—[Bastard title leaf:] The Rape of the Locke. An Heroi-Comical Poem. [2 lines Latin.—Mart. Lib. 12. Ep. 86.] Printed for Bernard Lintott. 1712.

For the two pieces "Stattus" and "Vertumnus" Lintot paid Pope £16-2-6 on February 19, 1712; for the "Rape," £7-0-0 on March 21; and for the three pieces "To a young Lady," "Silence," and "Successio," £3-16-6 on April 9, 1712 (cf. Nichols, *Literary Anecdotes*, VIII, 299).

The poem "Verses design'd to be prefixed to Mr. Lintott's Miscellany" is claimed by Pope in a letter to Cromwell, Dec. 21, 1711, which is in Curll's *Miscellanea* (1726-dated 1727); in E-C the letter to Cromwell is reprinted, but the poem is omitted.

The *Rape of the Lock* is in the two-canto form, anonymous, and without the letter to Miss Fermor. It was still in the two-canto form when the unsold sheets of this book were reissued, with a new titlepage, in 1714. Reprints of the two-canto form are in E-C and in Crowell's *Astor Poets* edition (1896).

The first edition of the *Rape* in five-canto form was a separately published pamphlet in 1714.

In the third edition of Lintot's *Miscellanies* (1720) and subsequent editions the *Rape* is in the five-canto form.

Lintot dropped a final *t* from his name in 1715.

There were editions of Lintot's *Miscellanies* in 1714, 1720, 1722, 1727, 1732.

## 7. November 10.

### The Spectator.

[As under Book No. 5.]

No. DXXXII quotes:

14. Pope's letter [printed anonymously] to Steele on Hadrian's death-bed verses.

## 8. November 27 (*Spectator*, advertisement).

An|Essay|On|Criticism.|—|Written by Mr. Pope.|—| [2 lines Latin.—Horat.]|—|The Second Edition.|—|

London:|Printed for W. Lewis in Russel-Street Covent-| Garden. MDCCXIII.

Half-title: An Essay On Criticism.

8vo.      Sig.: A-B, in 8's; C, in 4's.

Pp.: 4 pp.; [1]-36.

The *Spectator* of Saturday, Nov. 22, advertised, "On Tuesday next will be Publish'd Mr. Pope's Essay. . ." The next advertisement is in Thursday's paper, "This Day is Publish'd, The Second Edition in 8vo of Mr. Pope's Essay. . ."

The book is post-dated, in accordance with a common custom.

The lines are not numbered.

Two brief notes are added to those of the first edition.



Pope's friendships and his popularity began to show more prominently in 1713. "Windsor Forest" associates him with Lord Lansdowne, the Prologue to *Cato* with Addison, and the *Guardian* papers, "St. Cecilia," and poems in the *Miscellany* with Steele. The story of Swift and the Iliad subscriptions is well known. The *Narrative of Dr. Norris* pursued the quarrel with Dennis. There are three editions of the "Essay on Criticism," one being Pope's first appearance in Irish print.



9. March 7 (Gaa).

Windsor-Forest. | To the Right Honourable | George Lord  
Lansdown. | — | By Mr. Pope. | — | [3 lines Latin.—Virg.] | — |  
[Ornament: a bird surrounded by vines and scroll-work.] |  
— |

London: | Printed for Bernard Lintott at the Cross-Keys  
in | Fleet-street. 1713.

Folio.            Sig.: A–E, in 2's.  
Pp.: 2 pp.; 1–18.  
The Wrenn Library.

In the title Lansdowne is spelled without an *e*.  
Lintot paid Pope £32–5–0 for this poem on February 23, 1713.

Piece No. 15.

10. April 9 (Gaa).

Windsor-Forest. | To the Right Honourable | George Lord  
Lansdown. | — | By Mr. Pope. | — | [3 lines Latin.—Virg.] | — |  
The Second Edition. | — | [Ornament: a bird, etc., as in the  
first edition] | — |

London: | Printed for Bernard Lintott at the Cross-Keys  
in | Fleet-street. 1713.

L. P. folio.            Sig.: A–E, in 2's.  
Pp.: 2 pp.; 1–18.  
The Aitken Collection.

This is unsold sheets issued with a new titlepage, the stub of which  
is pasted against A2 in this copy.

11—14. March 16–April 27.

The Guardian.

No. I, March 12, 1713–No. CLXXV, Oct. 1, 1713.

Folio half-sheet.

11. No. IV. March 16.—On dedications.
12. No. XI. March 24.—On medicine to cure frenzies.
13. No. XXXIII. April 18.—Prologue to *Cato*.
14. No. XL. April 27.—Continuation . . . on . . . Pastorals.

The *Guardian*, published as a daily, was reprinted for Tonson in two volumes, 8vo, in 1714, and frequently afterwards; see the bibliography in Aitken's *Life of Steele*.

Piece Nos. 16–19.

15. April 27 (E–C, VI, 184, n.).

*Cato*.|A|Tragedy.|As it is Acted at the|Theatre-Royal in  
Drury-Lane,|By|Her Majesty's Servants.|—|By Mr. Addi-  
son.|—|[6 lines Latin prose.—Sen. de Divin. Prov.]|=|

London:|Printed for J. Tonson, at Shakespear's Head  
over-|against Catherine-Street in the Strand. MDCCXIII.

Half-title: *Cato*. A Tragedy.

4to. Sig.: 4 leaves, B–I, in 4's.

Pp.: 8 pp.; 1–62; 2 pp. [Epilogue].

The Wrenn Library.

Pope's Prologue, on pp. [v–vii], had appeared in the *Guardian* of April 18.

Subsequent editions of *Cato* are numerous.

- 15a. April 27–30 (E–C, VI, 184).

[The Prologue and the Epilogue to *Cato*.]

Folio half-sheet?

I know of no recorded copy of such a half-sheet. That one was issued is an inference drawn from Pope's statement in a letter to Caryll: "The play was published but this Monday. . . The town is so fond of it, that the orange wenches and fruit-women in the park offer the books at the side of the coaches, and the prologue and epilogue are cried about the streets by the common hawkers."

16—19. May 21—June 26.

The Guardian.

[As under Book No. 11.]

- 16. No. LXI. May 21.—On kindness to animals.
- 17. No. LXXVIII. June 10.—Receipt to Make an Epic Poem.
- 18. No. XCI. June 25.—On the Little Club.
- 19. No. XCII. June 26.—The Little Club continued.

The Receipt to Make an Epic Poem (No. LXXVIII, June 10) is reprinted as Chapter XV of the "Bathos" (pp. 80-85) in Motte's *Miscellanies*, Vol. 3 ("The Last Volume"), 1728 (dated 1727).

Piece Nos. 20-23.

20. July 16 (Gaa).

Ode for Musick.

London: Printed for Bernard Lintott, at the Cross-Keys in Fleetstreet. 1713.

Half-title: Mr. Pope's Ode on St. Cecilia's Day.

Folio. Sig.: 2 leaves; B-C, in 2's.

Pp.: 4 pp.; 1-8.

From Grolier and Lefferts catalogues.

Lintot paid Pope £15-0-0 for the Ode on July 23.

Piece No. 24.

21. September 29.

The Guardian.

[As under Book No. 11]

No. CLXXIII is:

25. A prose essay on gardens, in which occur the verses "The Gardens of Alcinous."

These verses were absorbed into the translation of the Odyssey, 1725-26, Book VII, 142-175, and hence are not reprinted in E-C, though the rest of the essay is.



## 22. October (E-C, V, 148).

Proposals for a Translation of Homer's *Ilias*, with critical and explanatory Notes, by Mr. Pope. To be printed in six Volumes, on the finest Paper, and a new Dutch Letter; with Ornaments purposely for this Work.

Size?            Sig.:

Pp.:

From Nichols's *Literary Anecdotes*, I, 76-78.

Nichols gives the above within quotation marks as the title. In a footnote he quotes from the *Postboy* of Dec. 25 [1714]: "Whereas it was proposed that the first volume of the translation should be published by the beginning of May next, the Editor intends it shall be delivered two months sooner than the time promised."

See the note under Book No. 35.

Piece No. 26.

## 23. August 1-15 or later?

The | Narrative | Of | Dr. Robert Norris, | Concerning the  
strange and deplorable | Frenzy | Of | Mr. John Denn - - - |  
An Officer of the Custom-house; | Being an exact Account  
of all that past | betwixt the said Patient and the Do-|ctor  
till this present Day; and a full | Vindication of himself and  
his Pro-|ceedings from the extravagant Re-|ports of the  
said Mr. John Denn—|—| [2 lines Latin.—Hor.] |—|

London: Printed for J. Morphew near Statio-|ners-Hall,  
1713. Price 3d.

Half-title: [?]

Small 8vo. (in half-sheets).

Sig.: 3 leaves; B-C, in 4's.

Pp.: [3]-24.

The Wrenn Library.

A half-title (wanting in this copy) is allowed for by both signatures and pagination.

The date is inferred from the line on p. 24: "From my House on Snow-Hill, July the 30th" (date noted by Professor Sherburn).

Ruffhead, *Life*, 1769, 4to, p. 143, asserts that Pope wrote the *Narrative*; Dilke argues he did not (*Papers of a Critic*, I, 253-265).

Piece No. 27.

24. December 29 (*Aitken's Life of Steele*). Variant *a*.

Poetical|Miscellanies,|Consisting of|Original Poems|And|  
Translations.|By the best Hands.|—|Publish'd by Mr.  
Steele.|—|

London:|Printed for Jacob Tonson at Shake-|spear's  
Head over-against Catherine-street|in the Strand. M DDC  
XIV.

Frontispiece.—L. Laguerre inv.—Lud. Du Guernier sculp.

8vo. Sig.: 1 leaf; A–X, in 8's.

Pp.: 18 pp.; [1]–318; [319–320, blank].

The Wrenn Library.

The titlepage is sig. A1; sig. X8 is blank.

The date is a misprint for 1714.

Three pieces are here first printed:

28. Pp. 1–27.—The Wife of Bath Her Prologue, From  
Chaucer. By Mr. Pope.

29. Pp. 40–41.—Prologue, Design'd for Mr. D—'s last  
Play. Written by several Hands.

30. Pp. 120–134.—The Arrival Of Ulysses In Ithaca.  
Being Part of the XIIIth Book of Homer's Odysseys. By Mr. Pope.

One poem (Piece No. 25) is here reprinted, pp. 135–137.—The  
Gardens of Alcinous.

The Odyssey extract (Piece No. 30) was revised and used as lines  
92–414, Book XIII, of the Odyssey of 1725–26.

25. Variant *b*.

Poetical|Miscellanies,| . . . in the Strand. M DCC XIV.

[As under Book No. 24.]

Frontispiece [as in Book No. 24].

8vo. Sig.: A–X, in 8's.

Pp.: 16 pp.; [1]–318; [319–320, blank].

The frontispiece is sig. A1; the titlepage, sig. A2; sig. X8 is blank.

The date on the titlepage is correctly printed. The table of con-  
tents is condensed into four pages (sigs. A7–8), instead of six pages  
(sigs. A6–8) as in Var. *a*. For the rest, Var. *b* reproduces Var. *a*  
page for page and line for line, using the same font and ornaments.  
But the type has been reset throughout.

Edition 2 in 1727.

26.

An|Essay|On|Criticism.|—|Written by Mr. Pope.|—| [2  
lines Latin.—Horat.]|—|The Third Edition.|—|

London:|Printed for W. Lewis in Russel-Street Covent-  
Garden. MDCCXIII.

Title in black and red.

Half-title: An Essay On Criticism.

Small 8vo. Sig.: A, in 8's; B, in 4's; C, in 6's.

Pp.: [1]–35; [36, blank].

Page 1 is the half-title; p. 3 is the title.

The lines are not numbered.

27.

An Essay On Criticism. Written by Mr. Pope. [2 lines  
Latin.] The Fourth Edition.

London: Printed for W. Lewis in Russel-Street Covent-  
Garden. MDCCXIII.

Title in black and red.

Half-title: An Essay On Criticism.

Small 8vo. (irregular).

Sig.: A, in 8's; B, in 4's; C, in 6's.

Pp.: [1]–35; [36, blank].

The Aitken Collection.

The titlepage is arranged in lines just as in the Third Edition.

P. [1] is the half-title.

The lines are not numbered; the poem is not divided into "Parts."

An uncut copy measures  $7\frac{1}{8}$  by  $4\frac{1}{8}$  inches.

28.

A Select | Collection | Of | Modern Poems.|—|By several  
Hands.|—| [1 line Latin.—Lucretius L.3.]|—|

Dublin:|Printed for John Henly, Book-|seller, at the  
Black-a-|Moor's-Head in Castle-street,|M DCC XIII.

Small 12mo. (in half-sheets).      Sig.: 2 leaves; A-P, in 6's;  
A, in 6's; B, 5 leaves.

Pp.: 8 pp.; 1-176; [1]-22.

The *Essay on Criticism* is on pp. 71-104.

Pope's poem and most of the others have separate titlepages, dated 1713.

In my copy the *Messiah* and the *Prologue to...Cato* are written on the fly leaves in a contemporary handwriting.

Query: Pope's first appearance in Dublin print?



## 1714

The *Rape of the Lock* in its enlarged form, with the addition of the "machinery" of the sylphs, is sufficient to make the year memorable. Addison was consulted, but he advised against the addition. Later Pope attributed the advice to jealous fear, and made it one of several grounds of the quarrel with Addison. Other new pieces are of slight consequence.





29. March 4 (Gaa).

The|Rape of the Lock.|An|Heroi-comical|Poem.|In Five  
Canto's.|—|Written by Mr. Pope.|—|[1 line Latin.—Ovid.]|  
—|

London:|Printed for Bernard Lintott, at the|Cross-Keys  
in Fleetstreet. 1714.

Title in black and red.

Frontispiece.—Lud. Du Guernier inv.—C. Du Bosc sculp.

Plates, five besides the frontispiece. Head and tail-pieces.

8vo. Sig.: A, in 4's; B-D, in 8's; plus frontispiece and five  
plates.

Pp.: 2 pp. (front.); 8 pp.; 2 pp. (plate); [1]–10; 2 pp. (plate);  
11–18; 2 pp. (plate); 19–30; 2 pp. (plate); 31–40; 2 pp. (plate);  
41–48.

The Wrenn Library.

Frontispiece and plates are not counted in signatures or pagina-  
tion.

P. 29 is misnumbered as 26; p. 44 as 45; and p. 45 as 44.

The Wrenn Library copy formerly belonged to Mr. Gosse, and was  
exhibited at Twickenham, 1888.

This is the first edition in enlarged, five-canto form.

Lintot paid Pope £15-0-0 for "Additions" to the *Rape* on Feb. 20,  
1714. As far back as January the *Rape* had been promised "in a  
few days" in an advertisement in the *Post-Boy*, Jan. 26–28 (—note  
from Professor Trent).

Piece No. 31.

30. March 4(?).

The|Rape of the Lock.| . . .

[As under Book No. 29]

Large Paper 8vo.

The Aitken Collection.

Large and thick paper; in other respects like Book No. 30. The  
leaves measure  $8\frac{1}{2} \times 5\frac{9}{16}$  inches.

The Hoe Catalogue (Books later than 1700, II, p. 292) lists a copy  
on "thick paper." It may deserve a number, or it may be a sample  
of Book No. 30 trimmed.

31. June (*Monthly Catalogue*).

Poems | And | Translations. |—| By several Hands. |—| To which is Added, | The Hospital of Fools; | A Dialogue; | By the Late William Walsh, Esq; |—| [1 line Latin.—Virg.] |—|

London: | Printed for J. Pemberton, at the Buck and | Sun against St. Dunstan's Church in Fleet- | street. MDCCXIV.

Half-title: Poems And Translations, &c.

8vo. Sig.: A, in 8's; [a], in 2's; B-H, in 8's; I, 7 leaves; K-T, in 8's; a, in 8's; b, in 6's.

Pp.: 4 pp.; [i]-vi; i-v; 9 pp.; 1-282; [1]-26; [27-28, book list].

The date is supplied me by Professor Sherburn.

The Dedication is signed: J. Oldmixon.

Sigs. G 5-8 (pp. 83-92) are apparently an insert; there are four stubs between sigs. G8 and H1.

One piece is here first printed:

32. P. 211.—A Receipt to make a Cuckold. By Mr. Pope.

The "Receipt," also called "Two or Three," is reprinted in Motte's *Miscellanies*, "The Last Volume" (Vol. 3), 1728.

A statement in the Preface runs: "...there is nothing here, which may not be seen in the Hand-writing of those Authors; if the scrupulous Curiosity of any Persons should excite them to examine my Bookseller." And I suspect that a comment farther on in the Preface alludes to Pope's poem: 'I know but of one Poem that has crept in, which I would have had kept still in Manuscript. 'Tis a very little One, and will be easily slipt over in so great a Number of Others that seem intended for the Press; which certainly that never was. Thus much was due to Justice, considering the Company it is in.'

Oldmixon had conducted *The Muses Mercury, or Monthly Miscellany*, January, 1707-January, 1708.

Years later Pope and Oldmixon clashed.

## 32.

Miscellaneous | Poems | A n d | Translations. | By Several Hands. | Particularly | [9 titles in two columns, each column having 9 lines of print] |—| By Mr. Pope. |—| The Second Edition. |—|

London: | Printed for Bernard Lintott between the two | Temple Gates in Fleet-street, and William Lewis | in Russel-street Covent-Garden. 1714.

Frontispiece: E. Kirkall scu.

Half-title: Miscellaneous Poems And Translations.

8vo. Sig.: 4 leaves; B-X, in 8's; Y, in 2's; Y-Z, in 8's; a leaf (half-title to *Ode for Musick*) inserted between Z4 and Z5; Aa-Ee, in 8's; 1 leaf (errata, not in all copies).

Pp.: 8 pp.; [1]-322; 2 pp. (half-title); 321-344; 2 pp. (half-title); 345-376; 4 stubs (eight pages excised); 2 pp. (inserted leaf, half-title); 377-424; 2 pp. (errata).

In my copy there are stubs between half-title and title, between title and first leaf of Contents, and between two leaves of Contents. Four leaves, sigs. Bb 5-8, have been excised (they were eight pages of advertisements of books); and one leaf (a half-title) is pasted on the fourth stub. The Errata leaf is wanting at the end.

Of the volume, the two leaves of Contents at the front, the sigs. B-X (pp. 1-320), and the sigs. Aa-Bb (pp. 353-376 plus 8 pp. of advertisements) are remainder (i.e. unsold) sheets of the first edition (Book No. 6); the other sheets are new-printed for this "Second Edition."

In the Aitken (formerly Croker's) copy the 8-page catalogue of Lintot's books is bound at the end (the same leaves of 1712 edition), but the Errata leaf is wanting.

One piece is here first printed:

33. P. 321 (first series).—Upon a Girl of Seven Years Old.

The catchword on p. 320 (sig. X8) is THE; in the edition of 1712 *The Rape of the Locke* followed on the next page.

Poems reprinted or reissued are Pieces Nos. 4, *Essay on Criticism* (pp. [375]-424); 7-13, as in the edition of 1712; 15, *Windsor Forest* (pp. [319]-344); 24, *Ode for Musick* (pp. [343]-352); and 32, "Epigram upon Two or Three" (p. 322 of the first series; the title in Oldmixon's volume is "Receipt to make a Cuckold").

In two copies I have examined, the leaf pp. 321-322 is omitted.

Whether Lintot's second edition preceded Oldmixon's *Miscellany* or not I have not yet learned.

Lewis's name appears in the imprint through some arrangement by which Lintot was permitted to include the *Essay on Criticism* in this volume. Later, July 17, 1716, Lintot purchased the remainder of the copyright in the *Essay* for £15, preparatory to including the poem in the *Works* of 1717 (cf. E-C, II, 4).

Pope asserts (E-C, I, 320) that there was an 8vo edition of *Windsor Forest* in 1714. Does he refer to Lintot's *Miscellany* or to a separate edition?

## 33.

Original|Poems|And|Translations.|By|Mr. Hill, Mr. Eusden, Mr.|Broome, Dr. King, &c.|—|Never before Printed.|—|[Ornament]|—|

London,|Printed for E. Curll, at the Dial and Bible against|St. Dunstan's Church in Fleet-street. 1714.

12mo. (in half-sheets). Sig.: 1 leaf; B-C, in 6's; D, 5 leaves.  
Pp.: 2 pp.; 1-33; [34, Curll's book list].  
The Aitken Collection.

With this book Curll comes, for the first time, I think, into contact with Pope.

Remainder copies, with the title thrown away, were bound in as part of Curll's *Miscellanea*, 1726 (dated 1727), q. v.

One poem is here first printed; it is anonymous:

34. P. 33.—Upon the Duke of Marlborough's House at Woodstock.

## 34.

The|Rape of the Lock.|An|Heroi-comical|Poem.|In Five Canto's.|—|Written by Mr. Pope.|—|[1 line Latin.—Ovid.]|—|The Second Edition.|—|

London:|Printed for Bernard Lintott, at the|Cross-Keys in Fleet-street. 1714.

Title in black and red.

Frontispiece: Lud. Du Guernier inv.—C. Du Bosc sculp. Five other plates, by the same artists.

8vo. Sig.: 1 leaf; A, in 4's; 1 leaf; B-D, in 8's; with a plate-leaf inserted before B6, C2, C8, and D5.

Pp.: 12 pp.; [1]–[10]; 2 pp.; 11–18; 2 pp.; [19]–[30]; 2 pp.; 31–40; 2 pp.; [41]–48.

The Wrenn Library.

The type has been reset throughout.

Each canto has a head-piece; in the first edition (Book No. 29) only the first canto has a head-piece.

35.

The Rape of the Lock. An Heroi-comical Poem. In Five Canto's. — Written by Mr. Pope. — [1 line Latin. — Ovid.] — The Third Edition. —

London: Printed for Bernard Lintott, at the Cross-Keys, between the two Temple Gates in Fleet-street. 1714.

Frontispiece and five plates as in Book No. 34.

8vo. Sig.: A-D, in 8's.

Pp.: 10 pp.; [1]–52; 2 pp. [book list]

In this edition the illustrations are printed on the sheets with the text, not on separate leaves.

A new set of ornaments is used throughout.

On the last leaf, preceding a list of Pope's poems already published, are the Proposals for the *Iliad*, which may be quoted here: "Books printed for Bernard Lintott. Proposals for printing, by Subscription, a Translation of *Homer's Iliad* into Verse and Rhime. By Mr. Pope. To which will be added, explanatory and critical Notes; wherein the most curious and useful Observations, either of the Ancients or Moderns, in relation to this Author in general, or to any Passages in particular, shall be collected and placed under their proper Heads.

"This Work shall be printed in six Volumes in Quarto, on the finest Paper, and on a Letter new Cast on purpose; with Ornaments and initial Letters engraven on Copper. Each Volume containing four Books of the *Iliad*; with Notes to each Book.

"It is proposed at the rate of one Guinea for each Volume: The first Volume to be deliver'd in Quires within the space of a Year from the Date of this Proposal, and the rest in like manner annually: Only the Subscribers are to pay two Guineas in hand, advancing one in regard of the Expence the Undertaker must be at in collecting the several Editions, Criticks and Commentators, which are very numerous upon this Author.

"A third Guinea to be given upon delivery of the second Volume; and so on to the sixth, for which nothing will be required, on consideration of the Guinea advanced at first. Subscriptions are taken in by *Bernard Lintott*."

There is no date upon either page of this final leaf.





## 1715

The great event of the year was the appearance of Vol. I of the Iliad containing Books I-IV, with Preface, Essay, and Observations. In a letter of June 10 Lintot informed Pope he had delivered more than four hundred of the subscribers' copies. But much to the undoing of Pope's happiness, the same week saw the publication of Tickell's translation of the first book of the Iliad. Gossip very quickly had it that the rival translation was Addison's own, issued under Tickell's name as a mere blind. Hence more tears were to flow. Two new pieces were added to Pope's canon, and three pieces went to new editions.



36. February 1 (Gaa).

The|Temple|Of|Fame:|A|Vision.|—|By Mr. Pope.|—|  
London:|Printed for Bernard Lintott betwixt the|two  
Temple Gates in Fleet-street. 1715.

Half-title: The Temple Of Fame. Price One Shilling.

8vo. (in half-sheets). Sig.: 4 leaves; B-G, in 4's.

Pp.: [1]-52; [53-56, Proposals].

The "Advertisement" is on p. 5; the text of the poem, pp. 7-44;  
the Notes, pp. 45-52.

On pp. 53-56 are "Proposals For Printing by Subscription the  
Works Of...Chaucer." They are dated: Jan. 19, 1714-5.

Lintot paid Pope £32-5-0 for *Fame* on Feb. 1, 1715.

Piece No. 35.

37. April (*Monthly Chronicle*).

A|Key|To The|Lock.|Or,|A Treatise proving, beyond all|  
Contradiction, the dangerous Ten-|dency of a late Poem,  
entituled, |The Rape of the Lock, |To |Government and  
Religion.|—|By Esdras Barnivelt, Apoth.|—|

London:|Printed for J. Roberts near the Oxford|Arms in  
Warwick-lane. 1715.

8vo. (in half-sheets). Sig.: A-D, in 4's.

Pp.: [i]-vi; 7-32.

The date is supplied me by Professor Sherburn.

Lintot paid Pope £10-15-0 for the *Key* on April 31, 1715 (*sic* in  
Nichols, *Anecdotes*, VIII, 300).

Piece No. 36.

## 38. June 1 (Gaa).

A Key To The Lock. Or, A Treatise proving, beyond all Contradiction, the dangerous Ten-dency of a late Poem, entitled, The Rape of the Lock, To Government and Religion. By Esdras Barnivelt, Apoth. The Second Edition. To which are added commendatory Copies of Verses, by the most Eminent Political Wits of the Age. London: Printed for J. Roberts near the Oxford Arms in Warwick-lane, 1715.

8vo. Sig.: A-D, in 4's.

Pp.: [i]-iv; 5-32.

Bm (11840. ecc. 12.)

The four commendatory poems are:

P. 5.—To...Barnivelt...An Anagram and Acrostick. By N. Castleton.

P. 6.—To the Ingenious Mr. E. Barnivelt. [Signed: High German Doctor.]

P. 7.—To the Author...[Signed: The Grumbler.]

P. 8.—To the most Learned Pharmacopolitan...By Sir James Baker, Knt.

*High German Doctor* and *Grumbler* were names of contemporary periodicals.

Piece No. 37 (for the four commendatory poems).

## 39. June 6 or earlier (Gaa).

The|Iliad|Of|Homer,|Translated by Mr. Pope.|—|[4 lines Latin.—Lucret.]|=|

London:|Printed by W. Bowyer, for Bernard Lintott be-|tween the Temple-Gates. 1715.

Title in black and red.

Frontispiece: bust of Homer.—G. Vertue sculp.

Half-title: Homer's Iliad.

The Privilege leaf follows the title.

4to. Sig.: 4 leaves; A-F, in 4's; G, 1 leaf; B-I, in 4's; 1 leaf [half-title]; A-E, B-F, in 4's; G, in 2's; H-O, in 4's; 1 leaf [half-title]; P-S, in 4's; T, in 4's, with 2 leaves [folding map] inserted in middle; U, in 2's; X-Z, Aa-Ee, in 4's; Oo-Ss, Ll-Nn, in 4's.

Pp.: 58 pp.; [1]–63; [64, blank]; 2 pp.; [1]–40; 2 pp.; 47–143; [144, blank]; 2 pp.; 145–180; 4 pp. [map]; 181–218; 2 pp.; 223–254; 2 pp.; [321]–357; 356; 295–317; [318, blank].

The Wrenn Library.

Many head and tail-pieces.

Contents: Subscribers; Preface; Essay on Homer; Books I–IV, with Observations on each book.

Publication, expected in March, was delayed by rainy weather till June 6. The subscription quarto was issued a week earlier than the other books.

1708, April 9.—Trumbull urged Pope to translate the *Iliad*.

1709, May 2.—Episode of Sarpedon in Tonson's *Miscellany*.

1713, September 29.—Part of Book VII of *Odyssey* printed in the *Guardian*.

Oct.—Proposals for the translation published.

Oct. 21.—Lansdowne congratulated Pope.

Nov. 2.—Bishop Kennet's story of Swift's solicitations for subscribers.

Dec. 26–29.—Part of Book XIII of *Odyssey* in Steele's *Miscellany*.

The translation was to be in six volumes, at a guinea a volume. Politics played no part in the subscription; and there was no especial patron. The number of subscribers listed is 575, but one name is repeated (Rev. Mr. Edward Synge). The number of copies subscribed for was 654. Johnson (*Life of Pope*) is authority for the statement that only 660 copies of the subscription edition were printed, but advertisements of Lintot as late as 1727 cast at least a shade of doubt upon the statement. It seems, too, that copies of the cheaper folio were trimmed and bound to look like a quarto, and sold by dishonest dealers as copies of the subscription quarto.

The subscription list is one of fashionabilities. H. R. H. the Princess leads. There are 17 dukes, 3 marquises, 49 earls; and 7 duchesses, 1 marchioness, and 8 countesses. Names of women number 47. The army is well represented—by not less than 9 generals, 10 colonels, and 2 captains; the church perhaps relatively not quite so well—by a bishop (an Irish one at that) and 19 reverends. Among actors are Booth, Cibber, Wilks; among writers, Addison, Congreve, Hughes, Rowe, Steele; Jervas represents painters, Newton scientists, Pepusch musicians, and Meade physicians.

The University of Dublin subscribed, and ten Oxford Colleges. None of the Cambridge Colleges subscribed. Oddly enough Atterbury's name is missing. And the names of the King and the Prince of Wales do not appear in the published list (Courthope says that they do, E–C, V, 152).



The Earl of Carnarvan took 12 "setts"; Duke of Bucks, Bolingbroke, Halifax, and Lansdowne, 10 sets each; and the Earl of Burlington, 6.

Lintot paid Pope (see Nichols, *Literary Anecdotes*, VIII, 300) for the Iliad as follows:

[1715?], March 23	Vol. I.	£215-0-0
1716, Feb. 9.	II.	215-0-0
1717, Aug. 9.	III.	215-0-0
1718, March 3.	IV.	210-0-0
1718, Oct. 18.	V.	210-0-0
1720, Feb. 26.	VI.	210-0-0

Lintot furnished free to Pope 650 copies of each volume in Royal Paper for the subscribers, valuing them at £900, though, of course, each volume was supposed to produce a guinea for Pope. There is a record that Lintot paid £840-0-0 to Pope "for the Subscription-money due on the" Second and Fifth Volumes.

Johnson calculated Pope's receipts for the Iliad at £5,320-4-0; Courthope at "nearly, if not quite, £4,000" (E-C, V, 152) or "between £5,000 and £6,000" (p. 156).

Courthope (E-C, V, 156) says, "Dryden received for his translation of Virgil at the most £1,300." For Prior's elephant folio *Works* in 1718 there were 1445 subscribers, who took 1786 books, in three sizes, for a total of some four thousand guineas.

It seems to have been understood—if not actually determined by contract—that only enough copies of the quarto edition were to be printed to supply the subscribers. Lintot was to make his profits from the sale of the book in other forms. Contemporaneously with the quarto he issued the work in two forms, a Large Paper folio and a Small (or "ordinary") folio. Octavo and duodecimo sizes were reserved for a subsequent demand (see notes under Book No. 119).

Johnson (*Life of Pope*), who seems to have had his information from Henry, the son of Bernard Lintot, and perhaps was given access to the firm's account book, says 250 copies of the Iliad in L. P. folio were printed, and of the small folio 1750 copies of Vol. I and 1000 copies of Vols. II-VI; the L. P. folio sold at £2-0-0 per volume; the small folio at 10s. 6d. But Johnson is wrong concerning the price of the L. P. folio. It sold in sheets for the same price as the quarto; and the small folio sold, I think, for 12s. In 1718 Lintot advertised the L. P. folio (presumably bound) Vols. I, II, III for £3-15-0, and the small paper for £2-2-0.

One piece is here first printed:

38. Preface.

This Preface is reprinted in some editions of Pope's Works, but is not included in E-C.

Piece No. 39 (for the book).

## 40. June 6(?).

The|Iliad|Of|Homer.| . . .

[As under Book No. 39.]

4to. Thick Paper.

Some copies of the subscriber's quarto issue were printed upon a paper still "thicker" than the "fine Royal" used generally for the quartos; and they were sold for an advanced price. I have been able to compare only two copies, that in the Wrenn Library and my own. My copy is on paper perceptibly thicker and stiffer than the Wrenn copy. The latter measures (excluding binding and end-papers)  $1\frac{1}{16}$  inches in thickness; my copy,  $1\frac{4}{16}$  inches. In 1720 Lintot advertised the Iliad in six volumes and the *Works* in one volume "on superfine Dutch Royal" for ten guineas (bound, I assume); and the same "on fine Holland Royal" for eight guineas; "on large Paper Folio" for seven guineas; and "on small Paper Folio" for four guineas.

## 41. About June 10-15.

The Iliad Of Homer . . .

Title in black and red(?).

L. P. folio. . . Sig.:

Pp.:

See the note under Book No. 42.

## 42. About June 10-15.

The|Iliad|Of|Homer.|—|Translated by Mr. Pope.|—| [4  
lines Latin.—Lucret.]|=|

London:|Printed by W. Bowyer, for Bernard Lintott be-|  
tween the Temple-Gates, 1715.

Frontispiece: Bust of Homer.—G. Vertue Sculp:

Half-title: Homer's Iliad.

Plates: two leaves (five plates) between Preface and Essay; two leaves (two-page map) between pp. 36, 37 of Observations on Book II.

Folio. Sig.: 4 leaves; A-B [list of subscribers]; B-K, in 2's; L, 1 leaf [Preface]; 2 leaves [plates]; B-P, in 2's; 1 leaf [half-title]; A-I, in 2's; 2 leaves; C-L, A-M, in 2's; N, 1 leaf; 2 leaves; Bb-Ff, G-I, in 2's; two leaves inserted (folding-map); K-L, A-G, in 2's; 2 leaves; Bbb-Ddd, E-H, A-H, A-E, in 2's; F, 1 leaf.

Pp.: 58 pp.; [1]-55; [56, blank]; 2 pp.; 1-36; [1]-37; [38, blank]; 2 pp.; 1; 34-35 [error for 2-3]; 4-50; [1]-36; 4 pp. [map]; 37-41; [42, blank]; 2 pp.; 1-27; [28, blank]; [1]-30; 2 pp.; 1-30; 2 pp.; 1-22.

No head and tail pieces or ornamental initials. The title is in black only.

My copy is an unusually "large" copy for what is termed the "ordinary folio." Cut and bound, it measures  $14\frac{1}{10}$  by 9 inches, which is Large Paper size. The *Works* of 1717 was advertised as printed in the same size as the *Homer*. The "ordinary folio" of the *Works*, cut and bound, measures  $11\frac{7}{10}$  by  $7\frac{5}{10}$  inches. My "large paper" *Odyssey*, bound, measures  $15\frac{1}{4}$  by  $9\frac{1}{2}$  inches.

A copy of the ordinary folio, cut and bound (presented to the University library since the above note was written) measures  $11\frac{7}{10}$  by  $7\frac{5}{10}$  inches; it has the frontispiece, but not the other plates.

#### 43. September (*Monthly Catalogue*).

The Rape of the Lock. An Heroi-comical Poem. In Five Canto's. — Written by Mr. Pope. — [1 line Latin. — Ovid.] — The Fourth Edition Corrected. —

London: Printed for Bernard Lintott, at the Cross-Keys, between the two Temple Gates in Fleet-street. 1715.

Frontispiece and five plates.

8vo. Sig.: A-D, in 8's.

Pp.: 10 pp.; [1]-52; [53-54, book cat.].

Plates are counted in both signatures and pagination. New setting of type and new ornaments.

The date is supplied me by Professor Sherburn.

#### 44. September (*Monthly Catalogue*, II, 29).

Divine Poems on several Occasions, by the most eminent Hands. With a Discourse concerning the Excellency and Use of Divine Poetry. Printed for E. Curll.

Size.        Sig.:

Pp.:

This title from the *Monthly Catalogue*, quoted in a note to me from Professor Sherburn, suggests the probability that the *Messiah* was included in it. See the note under *A Collection of divine Hymns*... 1719, Book No. 111. But if it is a reissue of a similar book got out by Curll in 1713, it contains nothing by Pope.

45.

The|Temple|Of|Fame:|A|Vision.|—|By Mr. Pope.|—|The  
Second Edition.|—|

London:|Printed for Bernard Lintott between the two|  
Temple-Gates in Fleetstreet. 1715.

Half-title: The Temple Of Fame. Price One Shilling.

8vo. (in half-sheets).        Sig.: 4 leaves; B-G, in 4's.

Pp.: [1]–52; [53–56, book list].

The type is reset throughout; the ornaments are different.

The Wrenn Library copy lacks pages [53–56], but contains a frontispiece. This frontispiece, Lud. Cheron inv.—Saml. Gribelin Junr. sculp., is on a separate leaf, inserted between the half-title and the title. It seems probable to me that it was not originally a part of the book as issued in 1715, but is a plate prepared later to help the sale of a re-issue of the sheets ("remainder" copies) in 1718 or thereabouts. These two artists were employed to prepare many frontispieces for Lintot in 1718 and subsequent years. See Book Nos. 107, 109, 110, 125, 129, 136, 140; and the note on Book No. 73. The earliest mention of a frontispiece to the Second Edition of *Fame* is in a price-list affixed by Lintot to the Fourth Edition of the *Windsor-Forest*, 1720 (Book No. 125).



Beginning well with the tribute to Jervas and the continuation of the *Iliad*, the contributions of the twelve-month descended early to the fooleries that gave the year its peculiar color. For Curll's daring to publish the *Court Poems* Pope purged him, actually, with an emetic, and then printed accounts of the unfortunate's supposed condition. What induced attention to Mr. Moore, vendor of quack medicines, I do not know. The "First Psalm" was to evoke in the next year Sir Richard Blackmore's sentence of the "godless poet," an allusion Pope still bore in memory in 1729. And "God's Revenge" (not certainly by Pope) would seem to cast a glance at Dennis—of known antipathy to puns. These lumbering witticisms were probably the relaxations from the steady strain of translating, and some of them quite possibly were not expected by their author[s?] ever to brave the publicity of print.





46. March 10 or earlier (*Post-Man*).

The | Art | Of | Painting: | By | C. A. Du Fresnoy: | With |  
Remarks: |—| Translated into English, with an Origi- | nal  
Preface, containing a Paral- | lel between Painting and  
Poetry: | By Mr. Dryden. |—| As also a short Account of the  
most Eminent | Painters, both Ancient and Modern: | By  
R. G. Esq; |—| The Second Edition, Corrected, and Enlarg'd. |

London: | Printed for B. L. and sold by William Taylor |  
at the Ship in Pater-noster-row. 1716.

Frontispiece.—S. Gribelin invt. et sculp.

Sm. 8vo.      Sig.: 1 leaf; A, a-d, in 8's; e, in 4's; B-Z, Aa-Cc,  
in 8's; Dd, in 2's.

Pp.: 18 pp.; i-lxviii; 4 pp.; [1]-397; 7 pp.

The date is supplied me by Professor Trent.

R. G. in the title is Richard Graham.

B. L. in the imprint is Lintot, who bought the copy from Hammond  
Banks on Dec. 16, 1714, for £20-0-0.

The Dedication to the Earl of Burlington is signed: Ri. Graham.

P. 239 is a second titlepage: A Short Account Of the most Eminent  
Painters, Both Ancient and Modern, Continued down to the Present  
Times... By Richard Graham, Esq; The Second Edition, with large  
Additions... London: Printed for Bernard Lintot... [n. d.].

One piece is here first printed:

40. To Mr. Jervas.      Sig. A6-A8 (no page  
numbers).

The first edition of this book (1715) does not contain Pope's lines;  
nor, of course, does Dryden's edition of 1695.

Another edition in 1750.

47. March 22 (*Gaa*).

The | Iliad | Of | Homer, | Translated by Mr. Pope. |—| Vol. II. |  
—| [4 lines Latin.—Horat.] |—|

London: | Printed by W. Bowyer, for Bernard Lintot be- |  
tween the Temple-Gates. 1716.

Title in black and red.

A map faces the title.

The privilege leaf precedes the map.

4to. Sig.: 2 leaves, with a folding map inserted between them;  
Oo-Zz, Aaa-Zzz, Aaaa-Iiii, in 4's; Kkkk, 1 leaf.

Pp.: 6 pp. (map=2 pages); 321-657; [658, Errata].

The Wrenn Library.

The signatures and the pagination continue from Vol. I.

Preceding the text and Observations on Books V-VIII there is (pp.  
321-334): An Essay on Homer's Battels.

Piece No. 41.

#### 48. March 22?

The|Iliad|Of|Homer,| . . . Vol. II. . . .

[As under Book No. 47.]

4to. Thick Paper.

See the note under Book No. 40.

#### 49. March 22 (Gaa).

The Iliad Of Homer . . . Vol. II. . . .

[As under Book No. 47?]

L. P. folio. Sig.:

Pp.:

#### 50. March 22 (Gaa).

The|Iliad|Of|Homer:|—|Translated by Mr. Pope.|—|Vol.  
II.|—|[4 lines Latin.—Horat.]|=|

London:|Printed by W. Bowyer, for Bernard Lintot|  
between the Temple-Gates. 1716.

Frontispiece: map (folding slightly).

Privilege leaf preceding the map.

Folio. Sig.: 2 leaves, with 1 leaf (map) inserted between;  
A-Z, Aa-Zz, Aaa-Zzz, Aaaa-Hhhh, in 2's.

Pp.: 6 pp.; 1-306; [307, errata]; [308, blank].

51. Early April (before *Full...Account*).

Court|Poems.|Viz;|I. The Basset-Table. An Eclogue.|  
 II. The Drawing-Room.|III. The Toilet.|—|Publish'd faith-  
 fully, as they were found in a|Pocket-Book taken up in  
 Westminster-Hall, |the Last Day of the Lord Winton's  
 Tryal.|—|

London:|Printed for J. Roberts, near the Oxford-|Arms  
 in Warwick-Lane. MDCCVI.|Price Six-Pence.

8vo. (in half-sheets). Sig.: A-D, in 4's.

Pp.: 2 pp.; i-iii; 3 pp.; [1]-23; [24, blank].

The date is a misprint for 1716.

The title-leaf is sig. A1.

Each poem is preceded by a half-title.

In *Literary Correspondence*, IV (8vo.), 1736, Curll says Oldmixon was the publisher (*i.e.*, editor or collector) of the *Court Poems*.

Two pieces are here first printed:

42. Pp. 1-10.—The Basset-Table. An Eclogue.

43. Pp. 11-16.—Roxana; or, The Drawing-Room.

A second edition, Feb. 9, 1717.

## 52. [No date.] April 10-20? (Pope to Caryll, April 20.)

A Full and True Account of a Horrid and Barbarous  
 Revenge by Poison, on the Body of Mr. Edmund Curll,  
 Bookseller; With a faithful Copy of his Last Will and  
 Testament. Publish'd by an Eye-Witness. [6 lines] Sold  
 by J. Roberts, J. Morpew, R. Burleigh, J. Baker, and S.  
 Popping. Price Three Pence.

Folio.

Pp.: 6 pp.

From Col. Grant in *N & Q*, 6 S, I, 380.

No date on the titlepage.

The description is incomplete; only three leaves are accounted for.

Piece No. 44.

## 53. About May 1 (Gaa).

(1) |[Conventional ornament,  $\frac{3}{4}$  inch high, across the top of the page]|To the Ingenious Mr. Moore, Author of the|Celebrated Worm-Powder.—|By Mr. Pope.—|[Five quatrains of the text of the poem]| [Catchword:] The

[On page 2.—Six quatrains]|Finis.—|

London: Printed for E. Curll at the Dial and Bible against|St. Dunstan's Church in Fleetstreet. Price Two Pence. Where|may be had, Mr. Pope's Court Poems.|Price Six Pence. 1716.

N. B. Speedily will be Publish'd, some more of Mr. Pope's|Pieces, and all his Writings for the Future, except Homer, will be|Printed for E. Curll.

Folio half-sheet.

Pp.: 1-2.

The Wrenn Library.

Inventive apothecaries shared the title of "Author" with the literary men of the early eighteenth century.

Piece No. 45.

## 54. May 5. (Carruthers).

The Weekly Journal.

Reprints "To the ingenious Mr. Moore, Author of the celebrated Worm-Powder."

From Carruthers, *Life of Pope* (1857), p. 153.

## 55. May 19? (Gaa).

State Poems, viz. I. Verses upon the sickness and recovery of R. Walpole; by N. Rowe [and S. Centlivre]. II. The Three Patriots. III. The Ramble . . . in imitation of Fontaine. IV. An Epilogue written for . . . The Drummer. V. The Worms, a satire by Mr. Pope. London . . . Roberts . . . 1716.

8vo. Sig.:

Pp.:

Bm (164. k. 44.) and Gaa (p. 13).

P.—?—To . . . Mr. Moore . . .

## 56. About May?

A Further|Account|Of the most|Deplorable Condition|Of|  
Mr. Edmund Curll,|Bookseller.|Since his being Poison'd on  
the|28th of March.|—|To be publish'd Weekly.|—|

London|Printed, and Sold by all the Pub-|lishers, Mercu-  
ries, and Hawkers,|within the Bills of Mortality.|1716.

Half-title: A Further Account Of the most Deplorable Condition  
Of Mr. Edmund Curll, Bookseller. Price Three Pence.

8vo. (in half-sheets).      Sig.: 4 leaves; B, in 4's; C, 3 leaves.  
Pp.: [1]–22.

Piece No. 46.

## 57. About May?

The Worms . . .

Size?      Sig.:  
Pp.:

A second edition of the *To the Ingenious Mr. Moore* (Book No. 53)  
was advertised under the above title in the *Post-Boy* shortly after  
May 1 (—Note from Professor Trent).

## 58. June 30.

A Roman Catholic Version of the First Psalm, for the  
Use of a Young Lady. By Mr. Pope. Printed for R. Bur-  
leigh in Amen Corner. Price 2d.

Size?      Sig.:  
Pp.:

From an advertisement in the *Daily Courant* and in the *Flying Post*  
of June 30, 1716—quoted in Carruthers's *Life of Pope* (1857), p. 153,  
note. Was it a broadside?

Piece No. 47.



59. August 1-6? (Pope to Martha Blount, August 7).

The Postman.

— — — — [An advertisement by Pope.]

From Carruthers's *Life of Pope*, p. 154 (on the authority of Curl).

Piece No. 48.

60.

God's Revenge Against Punning. Showing the miserable Fates of Persons addicted to this Crying Sin, in Court and Town. London, Printed for J. Baker and T. Warner. 1716.

Folio half-sheet.

From a facsimile in Gaa.

Sometimes attributed to Pope; cf. a contemporary reply: *A Letter from Sir J...B...to Mr. P...* "upon publishing of a paper entitled God's Revenge against Punning," with inimical allusions to Pope.

Reprinted in Motte's *Miscellanies*, "The Third Volume" (Vol. 4), 1732.

Piece No. 49.

61.

The Sixth Part of Miscellany Poems. Containing Variety of New Translations Of The Ancient Poets: Together with Several Original Poems. — By the Most Eminent Hands. — Published by Mr. Dryden. —

London: Printed for Jacob Tonson at Shakespear's Head over-against Katharine-Street in the Strand. M DCC XVI.

Frontispiece.—Lud. Du Guernier inv: et sculp:

12mo. Sig.: A, in 6's; B-S, in 12's; T, in 6's.

Pp.: 12pp.; [1]—420.

The frontispiece is sig. A1.

This is Vol. VI of a six-volume set.

It is the second edition of Vol. VI of Tonson's *Miscellany* (Book No. 1), but with large additions. The contents of the first edition (of 1709) are compressed within pages 1-284 and 407-420. On p. 249 a six-line poem not in the first edition is inserted. On pp. 285-406 are forty-six poems not included in the first edition.

Edition 3 in 1727.

Tonson, having no new poems by Pope to offer, reprints the three of his first edition:

Pp. 81-102.—January and May.

Pp. 134-144.—Epistle of Sarpedon.

Pp. 407-420.—Pastorals, with a separate half-title (sig. S12).

62.

The|Rape Of The Lock.|An|Heroi-Comical|Poem.|In Five  
Cantos.|Written By Mr. Pope.|—|[1 line Latin.—Ovid.]|—|  
The Fifth Edition.|[Device: T. Johnson's monogram(?)]|  
London.|Printed for T. Johnson.|—|Anno M. DCC. XVI.

Sm. 8vo. Sig.: A-B, in 8's.

Pp.: [1]-30; [31-32, book list].

The Aitken Collection.

This pamphlet, like Johnson's edition of the *Essay on Criticism*, was probably published separately, though the copy here described forms a portion of "Part. III." of the sm. 8vo. *Works* "Printed by T. J. for B. L. . . ." in 1718, *q.v.*

So far as sale in London was concerned, this Johnson edition was a piracy, I judge.

Lintot's "Fourth Edition" is dated 1715; and his "Fifth Edition" he published in 1718.

The book list at the end begins: "English Plays, Neatly & correctly printed, in small Volumes fit for the pocket, & sold by T. Johnson, Bookseller at the Hague." Forty-five plays are listed, selling at either 6 or 8 pence (*i.e.*, I presume *pence* is meant). There are nine with Shakespeare given as author. Since some or all are apparently not listed in Jaggard's *Shakespeare Bibliography* (though Jaggard mentions some Johnson editions of 1720 or later) the names are entered here. "Julius Caesar, with 4 songs by D. of Bucks. Macbeth. Hamlet, Prince of Denmark. Othello, Moor of Venice. King Henry IV. with the Humours of Sr. John Falstaff. The Merry-Wives of Windsor, & Amours of Sr. J. Falstaff. The Tempest, or Enchanted Island: altered by Davenant & Dryden. The Jew of Venice: altered by Mr. Granville (Ld. Lansdown). Timon of Athens, altered by Shadwell." These were, of course, printed in 1716 or earlier.

63.

An|Essay|On|Criticism.|Written by Mr. Pope.|—|[2 lines  
Latin.—Horat.]|—|The Fifth Edition.|[Device: T. John-  
son's monogram(?)]|

London.|Printed for T. Johnson.|—|Anno M. DCC. XVI.

Sm. 8vo.            Sig.: A-D, in 8's; E, in 2's.

Pp.: [1]–68.

The Aitken Collection.

This pamphlet was presumably issued separately. The copy here described forms a portion of "Part. III." (so designated in the Contents table) of the *Works* "Printed by T. J. for B. L..." in 1718, q. v.

Besides the *Essay on Criticism*, it contains the *Temple of Fame*, *Windsor Forest*, and the *Ode for... St. Cecilia's Day*. *Fame* has a separate titlepage; the other pieces have not. P. [26] is blank. P. [27] is a (bastard?) titlepage: The|Temple|Of|Fame:|A|Vision.|—|By Mr. Pope.|—|[Device]|London. Printed for T. Johnson.|—|Anno M. DCC. XVI.

Lintot's "Fourth Edition" is dated 1713; see the entry under May 16, 1717, for his "Fifth Edition"; and his "Sixth Edition" is dated 1719.

64.

Court | Poems. | Viz; | I. The Basset-Table. An Eclogue.|  
II. The Drawing-Room. | III. The Toilet. |—| A Copy of  
Verses to the Ingenious Mr.|Moore, Author of the celebrated  
Worm-Powder.|—|All Four by Mr. Pope.|—|To which is  
Added W. T. to Fair|Clio.|—|

Dublin:|Reprinted by S. Powell, at the Sign of the  
Printing-Press, in Copper-Alley; for G. Risk,|Bookseller,  
at the Sign of the London in|Dames-street, 1716. Price 3d.

12mo. (in half-sheets).            A-B, in 6's.

Pp.: [1]–24.

For the London edition, see Book No. 51.

The first "collected" edition of Pope's works gave permanent distinction to the year. If of some of the eighteen new pieces, published in twenty-six books, the poet had no cause to be proud, he yet might reasonably hope the worth of the "Verses to the Memory of an Unfortunate Lady" and "Eloisa to Abelard" would hide what sins he had to hide.



65. January 5 (*Daily Courant*).

Pope's Miscellany, viz. I. The Basset-Table. II. The Drawing-Room. III. The Toilet. IV. The Looking-Glass. V. The Worms. VI. The First Psalm. Translated for the use of a Young Lady. Publish'd faithfully, as they were found in a Pocket-Book taken up in West-minster-Hall, the last Day of the Lord Winton's Tryal. London. Printed for R. Burleigh, in Amen-Corner. 1717. Price Six Pence.

12mo. Sig.:

Pp.:

From the *Daily Courant* (adv't.), No. 4746, Jan. 5, 1717.

One piece is here first published:

50. Pp.—.—The Looking-Glass.

66. January 21 (*Daily Courant*).

Three Hours after Marriage. | A | Comedy, | As it is Acted  
at the | Theatre Royal. | — | [1 line Latin.—Mart.] | — | [Orna-  
ment.] |

London: | Printed for Bernard Lintot between the | Temple  
Gates, Fleetstreet. 1717.

Half-title: Three Hours after Marriage. A Comedy.

8vo. Sig.: 4 leaves; B-F, in 8's; 1 leaf.

Pp.: 8 pp.; 1-80; 2 pp. [Epilogue].

The Wrenn Library.

The Advertisement (on the third leaf, without signature or page number) is signed: John Gay. He writes: . . . "I must farther own the Assistance I have receiv'd in this Piece from two of my Friends," who insisted upon being anonymous. They were Pope and Arbuthnot.

One piece is here first printed (anonymously):

51. Pp. [vi-vii]).—Prologue.



67. [No date.] January 31 (*Postman*).

(1) |The|Court Ballad.|—|By Mr. Pope.|—|To the Tune  
of, To all you Ladies now at Land, &c. | [Four 7-line stanzas]  
|[Catchword:]In|

[On page 2:] [Four stanzas] |Finis.|—|

Printed for R. Burleigh, in Amen-Corner. Price 2d.  
Where may be|had, Pope's Miscellany. Containing the fol-  
lowing Poems, viz. The|Basset-Table, The Drawing Room,  
The Toilet, The Looking Glass,|The Worms, The First  
Psalm, Translated for the Use of a Young|Lady. Price Six  
Pence. Also, A True Character of Mr. Pope, and | his  
Writings. Price Three Pence.

Folio half-sheet.

Pp.: 1-2.

The Wrenn Library.

Piece No. 52.

68. February 9 (*Evening Post*).

Court Poems, viz. The Basset Table . . . Young Lady . . .  
Sold by E. Berrington . . .

The "Second Edition."

Size?            Sig.:

Pp.:

From the *Evening Post* (advertisement), No. 1173, Feb. 7-9.

The price was sixpence.

It does not follow that because Berrington advertised the sale of  
the pamphlet, his name appears in the imprint.

## 69. February 9.

The Court Ballad . . .

Sold by E. Berrington . . .

The "Second Edition."

Size?            Sig.:

Pp.:

From the *Evening Post*, as above.

Probably a broadside. The price was twopence.

This I take to be the same as the "Second edition corrected... printed by A. Smith in Cornhill" of Gaa, p. 16, and Bm (where it is (?) misdated 1761).

#### 70. Before March 9 (*Evening Post*).

The|Parson's Daughter.|A|Tale.|For the Use of pretty Girls with|small Fortunes.|—|[3 lines Latin.—Virg.]|—|To which are added,|Epigrams, and the Court Ballad,|By Mr. Pope.|From correct Copies.|—|

London,|Printed for J. Harris near St. James's Bagnio. 1717. Price Six Pence.

8vo. (in half-sheets). Sig.: 1 leaf; A, C, in 4's; D, 3 leaves. Pp.: 2 pp.; 1-22.

The title-leaf is D4, folded back.

The book is one of Curll's publications.

The titlepage is worded ambiguously, but according to the conventions of the time it can be understood to mean that the *Court Ballad* alone is by Pope. Jacob's *Poetical Register* (II, 320) says the *Parson's Daughter* was "written by Mr. C. W."

The middle poem, pp. 15-19, is the *Court Ballad*, previously published; see under Jan. 31, 1717.

Two pieces are here first published:

53. Pp. 1-14.—The Parson's Daughter. A Tale.

54. Pp. 20-22.—Epigrams. Occasioned by an Invitation to Court.

#### 71. Before May 16.

An|Essay|On|Criticism.|—|Written by Mr. Pope.|—| [2 lines Latin.—Horat.]|—|The Fifth Edition.|—|

London:|Printed for Bernard Lintot, at the Cross-Keys|between the Two Temple Gates in Fleet-|Street. M DCC XVI.

Half-title: An Essay On Criticism.

Sm. 8vo. (irregular). Sig.: A, in 8's; B, in 4's; C, in 6's. Pp.: [1]-35; [36, blank]. The Aitken Collection.

This Fifth Edition is listed by Lintot among other books on the final leaf of Parnell's *Homer's Battle of the Frogs and Mice*, published May 16, 1717. It is not certain that the *Essay* appeared before that date, for Vol. III of *Iliad* is also listed, though published later, I think.

The leaf sig. A7 (pp. 13-14) is an insert.

P. 24, line 10 reads: New *S*—s and new *M*—ns must arise: see the note under Book No. 79.

This is not the same book as T. Johnson's Fifth Edition, Book No. 63.

72.

Windsor Forest . . . The Second Edition . . .

73.

An Ode on St. Cecilia's Day . . .

If these two books mentioned in Lintot's same list are octavos, they should have Book Numbers. But a folio second edition of *Windsor Forest* appeared in 1713. The fourth edition of *Windsor Forest* belongs to the year 1720; and the third edition of the *Ode* to 1719.

74. May 16 (*Evening Post*).

Homer's|Battle|Of The|Frogs and Mice.|With The|Remarks of Zoilus.|To which is Prefix'd,|The Life of the said Zoilus.|—|[2 lines Latin prose.—Seneca.]|=|

London,|Printed for Bernard Lintot, between|the Temple-Gates. M DCC XVII.

Half-title: Homer's Battle Of The Frogs and Mice. [Price 1s.6d.]

8vo. . . Sig.: A-F, in 8's.

Pp.: 42 pp.; [1]-30; 24 pp. [the last page is a book list].

The Wrenn Library.

The author of the book was Parnell.

Pope, however, saw it through the press, and seems to have used his judgment in making revisions; see his letters to Parnell, E-C, VII, 464-66. Later the poem of the *Battle*, "Corrected by Mr. Pope," was appended to Vol. V of the Large Paper folio (also the Small Paper?—but not the quarto?) edition of the *Odyssey* (1726).

Piece No. 55.

74a. After (?) May 16.

Homer's|Battle|Of The|Frogs and Mice.| . . . |M DCC XVII.

[As in Book No. 74]

Thick Paper 8vo.

Sig.: [as in Book No. 74]

Pp.: [ditto]

My Thick Paper copy is  $\frac{1}{16}$  of an inch thick; the Wrenn copy, on ordinary paper, is  $\frac{3}{16}$  of an inch.

The T. P. copy shows more elaborate head-pieces and ornamented initials. The differences appear at: sig. A3, p. [vi]; B1, p. [xvii]; C6, p. [1]; E5, p. [31]. The remaining leaves are from the same (unaltered) forms throughout for the two copies.

Sig. A3, p. [vi], ordinary paper,—the head-piece is a scroll design with a bust on a pedestal in the centre, height  $1\frac{1}{16}$  inches; T. P.,—it is a pegasus on clouds, height  $1\frac{1}{16}$  inches.

Ditto, ordinary paper,—the initial is a decorated box holding a small *H* in the center; T. P.,—a large *H* before an altar and a sunburst. The two initials are of the same size, and so the type did not have to be reset, and was not reset for this page.

Sig. B1, p. [xvii],—the two *T* initials are of different sizes; consequently the type had to be reset, and was reset for this page and for its *verso*, p. [xviii]. The seven remaining leaves of sheet B are from the same setting of type (unaltered forms) in the two copies.

Sig. C6, pp. [1]–2, and sig. E5, pp. [31–32],—description much as that for sig. B1.

Sig. A3, though the form had to be manipulated, did not have to be reset, and consequently the leaf is not an insert in the T. P. copy.

But sigs. B1, C6, and E5, since type for each did have to be reset, are reprinted leaves, and each is an insert pasted to the stub of the canceled leaf.

Thus it appears that the T. P. copies were printed after the sheets of the ordinary copies had been run off.

My T. P. copy has been trimmed; hence I cannot tell whether it was originally a Large Paper copy or not. It probably was; but the inner margins are not wider than in ordinary paper copies.

I have made this lengthy note to call attention to one way of producing Large or Thick Paper copies, a matter that is of concern in connection with some other books. (See, *e.g.*, the discussion of the first edition of the *Dunciad* of 1728, and of the *Essay on Man*, Part I, of 1733, *infra*.) Evidently the same forms were used for printing both ordinary paper and T. P. (and L. P.?) copies. The extra ornamentation that marks a T. P. copy was secured by opening and slightly altering one form (for this book), and by reprinting three leaves in more decorative style which were substituted for canceled leaves.

## 75. June 3(?).

The|Iliad|Of|Homer,|Translated by Mr. Pope.|—|Vol. III.  
|—|[2 lines Latin.—Petr.]|=|

London:|Printed by W. Bowyer, for Bernard Lintot be-  
tween the Temple-Gates. 1717.

Title in black and red.

Privilege leaf facing the title.

4to. Sig.: 2 leaves; Llll-5Z, in 4's; 6A, 1 leaf.

Pp.: 4 pp.; [659]-948.

The Wrenn Library.

Books IX-XII, with Observations.

The signatures and pagination are continued from Vol. II (1716).

On Feb. 4, 1718, Pope wrote to Caryll that only ten subscribers declined to take Vol. III.

Piece No. 56.

## 76. June 3(?).

The|Iliad|Of|Homer,|. . . Vol. III. . .

[As under Book No. 75.]

4to. Thick Paper.

See the note under Book No. 40.

## 77. June 3(?).

The Iliad Of Homer . . . Vol. III.

[As under Book No. 75?]

Title in black and red?

Privilege leaf facing the title.

L. P. folio.

Sig.:

Pp.:

## 78. June 3(?).

The|Iliad|Of|Homer.|—|Translated by Mr. Pope.|—|Vol.  
III.|—|[2 lines Latin.—Petr.]|=|

London:|Printed by W. Bowyer, for Bernard Lintott|  
between the Temple-Gates. 1717.

Privilege leaf facing title.

Folio. Sig.: 4 leaves; C-Z, Aa-Zz, Aaa-Xxx, in 2's.

Pp.: 4 pp.; [1]-263; [264, blank].

## 79. June 3 (Gaa).

The|Works|Of|Mr. Alexander Pope.|—|Cicero pro Arch.|  
[4 lines Latin prose.]|=|[Ornament: triangular; two trum-  
pets crossed through a lyre]|

London:|Printed by W. Bowyer, for Bernard Lintot be-|  
tween the Temple-Gates. 1717.

Title in black and red.

Frontispiece: folding portrait of Pope.—Geo. Vertue Sculpsit.

Half-title: The Works Of Mr. Pope.

Numerous head and tail-pieces.—S. Gribelin inv. et sc.

4to. Sig.: 5 leaves; a-c, B-Z, Aa-Zz, Aaa-Iii, in 4's; Kkk,  
in 2's. Sig. O2 is an inserted leaf, pasted to the stub of the can-  
celed original.

Pp.: 34 pp.; [1]-435; [436, blank].

The advertising campaign for "the 3d Vol. of Mr. Pope's Homer, and all his Works, wherein are several Poems never before published" began with an "in a few Days will be published" announcement in the *Evening Post* of March 16-19 and the *Daily Courant* of March 20. The *Courant* of Tuesday, May 28, promised: "On Monday next will be published The whole Works of Mr. Pope."

The ordinary sale edition was printed on a "second Royal" paper. The frontispiece portrait is Grolier No. 28.

The *Essay on Criticism*, published originally by Lewis, had been included in the second edition of Lintot's *Miscellany*, 1714, and is here included in the *Works*. For it Lintot paid Pope £15 on July 17, 1716 (Nichols, *Anecdotes*, VIII, 300).

For what reason a leaf in the *Essay* (sig. O2) was canceled and a new leaf printed, I do not know. One of the quarrels may have made it worth while to alter a line (modern editions, Part II, line



463) from "New S—s" to "New Blackmores." The Lintot "Fifth Edition" of 1716, p. 24, line 10, has the earlier reading.

Besides new pieces, to be listed *infra*, the volume contains congratulatory poems by Sheffield Duke of Buckingham, Lady Winchelsea, Wycherley, Knapp, Fenton, Parnell, and S. Harcourt; and reprints of the Pastorals, Messiah, Windsor-Forest, Essay on Criticism, Rape of the Lock, Temple of Fame, January and May, Wife of Bath, Sapho to Phaon, Vertumnus and Pomona, Statius, Thirteenth Book of the Odyssey, Gardens of Alcinous, Ode for St. Cecilia's Day, To Mr. Jervas, To a young Lady with Voiture, On Silence, and Prologue to Cato.

Eleven pieces are here first printed:

57. Leaves 4-8 (no page numbers).—The Preface.
58. Pp. 1-10.—A Discourse On Pastoral Poetry.
59. Pp. 294-299.—The Fable of Dryope. From the Ninth Book of Ovid's *Metamorphoses*.
60. Pp. 379-384.—Two Chorus's to the Tragedy of Brutus, not yet publick.
61. Pp. 385-389.—Verses To the Memory of an Unfortunate Lady.
62. Pp. 400-402.—To the same [a Young Lady], On her leaving the Town after the Coronation.
63. P. 403.—On a Fan of the Author's design...
64. P. 407.—Epitaph. ["A pleasing form..."]
65. Pp. 411-413.—Epilogue To Jane Shore.
66. P. 414.—Occasion'd by some Verses of his Grace the Duke of Buckingham.
67. Pp. 415-435.—[Half-title:] Eloisa to Abelard.

The young lady who left town (Piece No. 62) was Teresa Blount. The epitaph (Piece No. 64) is on Sir William Trumbull.

80. June 3(?).

The|Works . . . 1717.

[As under Book No. 79.]

4to., fine paper.

Like the ordinary quarto in all respects, except that it is on a fine (i.e., still thicker) "Royal" paper.

## 81. June 3(?).

The|Works . . . 1717.

[As under Book No. 79.]

4to., thick paper.

Like the two preceding books, but on an extra fine (*i.e.*, a very thick) "Royal" paper.

## 82. June 3.

The|Works|Of|Mr. Alexander Pope.|—|Cicero pro Arch.|  
[4 lines Latin prose]|—|Ornament: a basket, etc.]|

London:|Printed by W. Bowyer, for Bernard Lintot|be-  
tween the Temple-Gates. 1717.

Frontispiece: folding portrait of Pope.—Geo. Vertue Sculpsit.  
Half-title: The Works of Mr. Pope.

Folio. . . . Sig.: 3 leaves; a-g, in 2's; 2 leaves; C-Z, Aa-Zz, Aaa-  
Zzz, Aaaa-Zzzz, Aaaaa-Llll, in 2's.

Pp.: 34 pp.; [1]-408.

The ornament on the titlepage is a basket of flowers above two cherub heads.

No head and tail-pieces.

The cancellation in the folio involves the leaf sig. Bb1. See the note under Book No. 79.

## 83. June 3(?).

The Works Of Mr. Alexander Pope. [5 lines Latin prose,  
Cicero pro Arch.] [Triangular ornament: a lyre with two  
crossed trumpets]

London: Printed by W. Bowyer, for Bernard Lintot be-  
tween the Temple-Gates. 1717.

Title in black and red.

Frontispiece: folding portrait of Pope.—Geo. Vertue Sculpsit.

Half-title: The Works Of Mr. Pope.

Numerous head and tail-pieces (S. Gribelin in. et sculp.) and orna-  
mented capital letters.

Large Paper folio. Sig.: 3 leaves; a-g, in 2's; 2 leaves; C-Z, Aa-Zz, Aaa-Zzz, Aaaa-Zzzz, Aaaaa-Lllll, in 2's.

Pp.: 34 pp.; [1, Pastorals half-title]-408.

Dr. G. H. Wooten's copy (Austin, Texas).

The volume, bound in old calf, has the pages cut, of course. The page measurements are  $14 \frac{1}{8} \times 8 \frac{6}{8}$  inches now. The Hoe copy measures  $14 \frac{1}{4} \times 9 \frac{1}{4}$  inches.

The paper, noticeably finer and thicker than that of the ordinary ("small") folio, is of the "fine Royal" of one variety of the quarto.

In head-pieces and initial letters, the L. P. folio and the quarto generally agree; tail-pieces were selected to suit page endings. In the quarto the half-titles usually have decorative bars across the page; in the folios, simple printer's rules. As between the quarto and the L. P. folio, the type was not at all or rarely reset. I presume the quarto, as the chief edition, and companion to the subscription Iliad, was printed first. The forms were then refitted for the L. P. folio, in which there are two or three lines more to the page. For the small folio, the decorations were removed, and a few lines were reset when a plain initial capital was substituted for an ornamented one. The pages of the L. P. and the small folios contain the same number of lines and the same lines. Occasionally a page-number omitted in the L. P. folio to make room for a head-piece is supplied in the small folio.

#### 84. June 13-20(?).

The|Works|Of|Mr. Alexander Pope.|—|Cicero pro Arch.|  
[4 lines Latin prose]|=|[Ornament: as in Book No 79]|

London:|Printed by W. Bowyer, for Jacob Tonson at  
Shakespear's|Head in the Strand, and Bernard Lintot be-  
tween the|Temple-Gates in Fleetstreet 1717.

Title in black and red.

Frontispiece.

Half-title.

[As under Book No. 79.]

4to.

The Aitken Collection.

Like Book No. 79, except for the imprint.

Lintot made an "agreement about Pope's Works" on June 13, 1717. It is mentioned but not quoted by Nichols (*Literary Anecdotes*, VIII, 303) in an extract from Lintot's *Memorandum-book*, a document owned then by "Mr. Nunn." Query: the present whereabouts of the *Memorandum-book*? Tonson owned the copyright to several of Pope's poems. Tonson's earliest advertisement of the *Works* that I have found is in the *Daily Courant* of June 28, 1717.

84a. June 13-20(?).

The|Works| . . . 1717.

[As under Book No. 84]

T. P. 4to.

The Aitken Collection.

A Thick Paper variety with the names of both Tonson and Lintot in the imprint. See the note under Book No. 81.

85. June 13-20(?).

The|Works|Of|Mr. Alexander Pope.|—|Cicero pro Arch.|  
[4 lines Latin prose]|—|[Ornament: a basket of flowers,  
two butterflies above, two cherubs below]|

London:|Printed by W. Bowyer, for Jacob Tonson at  
Shakespear's Head in|the Strand, and Bernard Lintot be-  
tween the Temple-Gates in|Fleetstreet. 1717.

Folio.

Like Book No. 82, except for the imprint.

86. June 13-20(?).

The|Works| . . . 1717.

[As under Book No. 84 or 85.]

Title in black and red.

Frontispiece, and

Half-title.

[As under Book No. 83.]

L. P. folio.      Sig.:  
 Pp.:  
 The Grolier catalogue.

Numerous head and tail-pieces.

The following prices are from Lintot's catalogue in Smythe's *Rival Modes*, 1727 (q. v.), *recto* of signature A8:

	l.	s.	d.
The Works of Mr. Pope in 7 vols. Royal 4to bound, gilt..	10	10	0
—— Ditto Second Royal (Subscribers Books.).....	8	8	0
—— Ditto Large Paper in <i>Folio</i> , bound and gilt.....	7	7	0
—— Ditto Small Paper in <i>Folio</i> , bound and gilt.....	4	0	0
—— Ditto in 12mo. with Dr. King's History of the Heathen Gods and Heroes: Necessary for the Readers of Homer .....	1	1	0

A "sheet" of "Royal" paper measured 25 inches by 20 inches.

In handmade paper the chain-lines are vertical in folios and octavos, horizontal in quartos.

87. Before July 20 (*Mist's Journal*, advertisement).

The Agreeable Variety . . . containing . . . discourses, characters, and poems . . . extracted from many worthy authors . . . letters, poems, &c., by several private persons, etc. . . . London: printed for the author . . . 1717.

8vo.      Sig.:  
 Pp.: 338 pp.

From Bm catalogue. I have not seen this book, and do not know whether the extracts from Pope appear in it or not, as they do in the Second Edition, 1724 (Book No. 145).

The title in *Mist's Journal*, No. 32, July 20, 1717, p. 191, is:

"The Agreeable Variety. In Two Parts. Containing, First, Discourses, Characters, and Poems, relating to the most useful Subjects; and extracts from many Authors. Consisting secondly, Of Letters, Poems, &c. by several private Persons, on divers Occasions. Never before Printed. Printed and sold by G. Strahan over against the Royal Exchange, A. Bettesworth in Pater Noster Row, J. Holland and H. Clements in St. Paul's Church Yard, J. Walthoe in the Temple, and C. King and B. Barker in Westminster Hall, Pr. 4s."

88. About August 1 (E-C, VI, 247-249).

Ovid's|Metamorphoses|In|Fifteen Books.|Translated by  
the most Eminent Hands.|=|Adorn'd with Sculptures.|=  
London:|Printed for Jacob Tonson at Shakespear's-Head|  
over-against Katharine-Street in the Strand.|M DCC XVII.|

Frontispiece (or engraved title?): an elaborate engraving, with an inscription on a monument: Ovid's Metamorphoses Translated by the most Eminent Hands.—No name of painter or engraver.

In this copy the portrait of the Princess of Wales (Kneller—Vertue) faces the address: To Her Royal Highness. In some copies the portrait appears to have been bound up as a frontispiece, preceding the above engraving used as an engraved titlepage.

And sixteen other plates (engraved by Kirkall, Du Guernier, R. Smith, or M. Pool), each dedicated to a noble lady.

L. P. folio. Sig.: 3 leaves; A, a-f, B-Zzzzzz, in 2's; plus the sixteen other plates inserted.

Pp.: 10 pp.; [i]-xx; 6 pp.; 1-548; plus 30 pp. (plates) not already counted.

The Aitken Collection.

Dr. Samuel Garth, who signed the dedication, prepared this sumptuous edition, and wrote the preface (pp. [i]-xx).

Contributing translators were Dryden, Addison, Eusden, Maynwaring, Croxall, Tate, Stonestreet, Vernon, Gay, Pope, S. Harvey, Congreve, Ozell, T. Stanyan, Catcott, Rowe, Garth, Welsted. The price was twenty shillings, according to Pope.

Pope's contribution is the *Fable of Dryope*, in Book IX. See Book No. 79.

Lowndes notes other editions, each (?) in 2 vols., 12mo: 1717, 1720, 1724, 1727, 1733, 1736, 1751 ("Fifth Edition"), 1769 (Dublin), 1773, 1794, 1795, 1807 (2 edd.), 1812, 1815 (N. Y.), 1827. There are reprints in Anderson, Chalmers, and other collections.

The Aitken copy belonged to Anne, wife of Viscount Cobham, to whom Pope addressed his first "Moral Essay." It measures 15<sup>11</sup>/<sub>16</sub>x9<sup>12</sup>/<sub>16</sub> inches.



89. August 8 (*Evening Post*).

Pope's | Miscellany. | The Second Part. | Containing, | I. The  
Hyde-Park Ramble. | II. The Parson's-Daughter. | III. The  
Court-Ballad. | IV. Court Epigrams. | To which is added, |  
The Westminster Ballad: Or, The | Earl of Oxford's Tryal. |  
— | By Mr. Joseph Gay. | — |

London. | Printed for R. Burleigh, in Amen- | Corner. 1717.  
Price Six Pence. | Where may be had, the first Part, Price  
6d.

12mo. (in half-sheets).      Sig.: 1 leaf; D, 1 leaf; B-C, in 6's.  
Pp.: 4 pp.; 1-24.

The first two leaves are a sixth of a sheet, and were evidently intended to be folded cover-wise about the others.

## 90.

Pope's | Miscellany. | Viz. | I. The Basset-Table. | II. The  
Drawing-Room. | III. The Toilet. | IV. The Looking-Glass. |  
V. The Worms. | VI. The First Psalm. Translated | for the  
use of a Young Lady. | — | Publish'd faithfully, as they were  
found | in a Pocket-Book taken up in West- | minster-Hall, the  
last Day of the Lord | Winton's Tryal | — | The Second Edition. | — |

London. | Printed for R. Burleigh, in Amen- | Corner. 1717.  
Price Six Pence.

12mo. (in half-sheets).      Sig.: A, 2 leaves; B-C, in 6's.  
Pp.: 4 pp.; 1-22; 2 pp. (book list).

The title is sig. A1; sig. A2 is Advertisement By the Bookseller.  
The first edition appeared on Jan. 5, 1717.

## 1718

This year saw the publication of only one new piece, the fourth volume of the Iliad. The summer and autumn were spent in visits to the homes of friends; especially there was a long stay at Stanton-Harcourt, near which occurred the incident of the death of two lovers, struck by lightning. In the autumn the fifth volume of the Iliad was ready for the printer, but it was held over to 1720. Late in the year Pope took for himself and his mother the villa at Twickenham, which was closely associated with his name as long as it remained standing.



91. May 17 (*Mist's Journal*).

The Art of English Poetry, Vol. the III<sup>d</sup>. and IV<sup>th</sup>. which, with the two former Volumes, makes a compleat Common-Place-Book of English Poetry: Containing The most natural, instructive, diverting and sublime Thoughts. Viz. [7 lines] By Edw. Bysshe Gent. London: Printed for W. Taylor, at the Ship in Pater-Noster-Row. MDCCXVIII.

This is Vol. III.

12mo. Sig.: 3 leaves; a-c, in 6's; d, 3 leaves; B-U, in 12's; X, in 8's.

Pp.: 6 pp.; i-xlii; 1-472.

And Vol. IV: Sig.: 1 leaf; Y-Z, Aa-Tt, in 12's; U, 5 leaves.

Pp.: 473-986.

Pope is quoted frequently.

These two volumes are in continuation of two volumes (Vol. I, Vol. II) issued earlier. In the preface to Vol. III Bysshe declares that not a line quoted in Vols. III-IV had appeared in the earlier volumes.

This entry, except the date, is from a note supplied me by Professor Sherburn. The University of Chicago Library has only Vols. III-IV.

The first edition of Bysshe's *Art* (1702), of course, contains nothing by Pope. The subsequent editions, not available to me, need further examination.

92. Before June 28 (*Mist's Journal*).

The Complete Art of Poetry. By Charles Gildon, Gent. Vol. II. [Ornament] London: Printed for Charles Rivington, at the Bible and Crown in St. Paul's Church-Yard, 1718.

Size? Sig.: 2 leaves; B-U, in 12's; X, in 6's.

Pp.: 4 pp.; 1-468.

And "Volume I...MDCCXVIII."

Lines from Pope are quoted often; see pp. 72, 155, 159, 184, 253, 301, 351.

Volume I apparently contains nothing from Pope.

This entry, except the date, is from a note supplied me by Professor Sherburn. The two volumes are in the University of Chicago Library.

93. June (28, in *Mist's-Journal*).

The|Iliad|Of|Homer,|Translated by Mr. Pope.|—|Vol. IV.|  
—|[5 lines Latin.—Hor.]|=|

London:|Printed by W. Bowyer, for Bernard Lintot be-|  
tween the Temple-Gates. 1718.

Title in black and red.

Privilege leaf facing the title.

Head and tail-pieces.

4to. Sig.: 2 leaves; 6B–7Z, in 4's.

Pp.: 4 pp.; [955]–1258; 1249–1295; [1296, blank].

Signatures and pagination are continued from Vol. III.

Books XIII–XVI, with Observations.

Piece No. 68.

## 94. June.

The|Iliad| . . . 1718.

4to. Thick Paper.

See the note under Book No. 40.

## 95. June.

The|Iliad| . . . 1718.

[As in Vol. II, 1716.]

L. P. folio. Sig.:

Pp.:

## 96. June.

The|Iliad|Of|Homer.|—|Translated . . . 1718.

[Rest as under Book No. 93.]

Privilege leaf facing the title.

Folio. Sig.: 2 leaves; B–Z, Aa–Hh, in 2's; Ii, 1 leaf; Kk–Zz,  
Aaa–Zzz, Aaaa–Mmmm, in 2's.

Pp.: 4 pp.; [1]–121; [122, blank]; [125]–320.

97.

The|Ladies|Miscellany.|Consisting of Original|Poems,|By the most Eminent Hands.|Viz.|I. The Art of Dress. II. The Hoop-Petticoat. III. The Fan. IV. The Rape of the Smock. V. On the Lady Sunderland. VI. On the Lady Berkeley.|—|To which are Added,|Court-Poems, on Several Occasions.|—|[Ornament.]|—

London:|Printed for E. Curll in Fleetstreet. 1718.|[Price 5s.]

[The six numbered titles are arranged in two columns.]

8vo.

A group of separate pamphlets, with a new title page. Numbers II and III form one pamphlet. The five titlepages are dated 1716 or 1717. There is no separate titlepage for the Court Poems. Other pieces are included besides those named, among them two poems by Pope, the *First Psalm* and the *Worms*. The volume contains nothing else by Pope.

98.

Love's Invention; or, The Recreation in Vogue . . .

8vo, as in the second edition, below.

Columbia University Library.

First edition. See the description of the second edition.

99.

Love's Invention:|Or, The|Recreation in Vogue.|—|An excellent new Ballad upon the|Masquerades.|—|To the Tune of, O! London is a fine Town.|—|Honi Soit Qui Mal y Pense.|—|The Second Edition.|—|[Ornament.]|—

London:|Printed for E. Curll at the Dial and Bible, and| R. Francklin at the Sun, against St. Dunstan's|Church in Fleet-street. M DCC XVIII. Price 6d.

Half-title(?):

8vo.(in half-sheets). Sig.: 4 leaves; B-C, in 4's.

Pp.: [1]-24.

Leaf 1 (pp. 1-2, half-title?) is wanting in my copy.

The pamphlet reprints (pp. 20-24) *To the Ingenious Mr. Moore* (sometimes known as the *Worms*).



100.

The|Rape of the Lock:|An|Heroi-Comical|Poem.|In Five Canto's.|—|Written by Mr. Pope.|—|[2 lines Latin.—Mar-tial.]|—|The Fifth Edition Corrected.|—|

London:|Printed for Bernard Lintot, at the Cross-|Keys, between the Temple-Gates in Fleet-|Street. MDCCXVIII.

Frontispiece.—Lud. Du Guernier inv.—C. Du Bosc sculp.

Plates: five besides the frontispiece.

8vo.           Sig.: A-D, in 8's.

Pp.: 10 pp.; 1-53; [54, book list].

The illustrations are counted in both signatures and pagination. The plates have been retouched since their use in earlier editions.

101.

A|Key|To The|Lock.|Or,|A Treatise proving, beyond all|Contradiction, the dangerous Ten-|dency of a late Poem, Entitled,|The Rape of the Lock,|To|Government and Religion.|—|By Esdras Barnivelt, Apoth.|—|The Third Edition.|—|To which are added commendatory Copies|of Verses, by the most Eminent Political|Wits of the Age.|—|

London:|Printed for J. Roberts near the Oxford-Arms|in Warwick-Lane. 1718.

8vo.(in half-sheets).

Sig.: A-D, in 4's.

Pp.: [i]-iv; 5-32.

102.

The | Works | Of | Mr. Alexander Pope. | — | [4 lines Latin prose.—Cicero pro Arch.]|—|[Device: vignette with mono-gram center]|

Dublin: Re-printed, for George Grierson,|at the Two Bibles in Essex-Street, MDCCXVIII.

Title in black and red.

8vo.(in half-sheets, with irregularities).           Sig.: A, 5 leaves; B-C, in 4's; 3 leaves; A-C, in 4's; 7 leaves; B-C, in 4's; D, 1 leaf;

A-D, in 4's; E, 1 leaf; 1 leaf; A2, A2 [*sic*], each 1 leaf; B-E, in 4's; F, in 2's; A-B, in 4's; C, 3 leaves; A, 3 leaves; B-D, in 4's; E, 3 leaves; A-B, in 4's; C, 2 leaves; 4 leaves; B, in 4's; C, 3 leaves; A, 2 leaves; B-E, in 4's; F, 1 leaf; A-B, in 4's; 4 leaves; B, in 4's; 1 leaf; C-F, in 4's.

Pp.: [i=title]-xxvii; 3 pp.; [1]-34; 4 pp.; [1]-20; [1]-34; [1]-40; [1]-24; [1]-35; [36, blank]; [1]-20; [1]-22; [1]-37; [38, blank]; [1]-15; [16, blank]; 1-18; 17-47; [48, blank].

Seven pieces have titlepages, each with Grierson's imprint and the date 1717; three others have half-titles.

Apparently printed and sold as separate pamphlets.

Contents same as in the *Works* of 1717.

103.

The|Works|Of|Mr. Alexander Pope.|—|[5 lines Latin prose.—Cic. pro Arch.]|—|[Device: T. Johnson's monogram?]|

London.|Printed by T. J. for B. L. & other Booksellers.|  
—|M. DCC. XVIII.

Frontispiece: Mr. Pope.—D. Costar sculpsit.

Sm. 8vo. Sig.: 4 leaves; \*\*, in 4's; \*\*\*, in 6's; A-I, in 8's; K, in 2's; A-D, in 8's; E, in 2's; A-B, in 8's.

Pp.: [i]-xxviii; [1]-147; [148, blank]; [1]-68; [1]-30; 2 pp. [book list].

The Aitken Collection.

The first leaf is blank. The titlepage is p. [iii].

All the pieces contained in the London *Works* of 1717 are here, but not in the same sequence. Johnson had printed two pamphlets of Pope's pieces in 1716. He used remainder sheets of those two pamphlets (*Essay on Criticism*, Fifth Edition, 1716, and *Rape of the Lock*, Fifth Edition, 1716, *q. v.*); and rearranged the rest of the *Works* to fit.

Johnson was a bookseller at The Hague. Whether he planned this book for sale on the continent or to be sent to London for competitive sale I do not know. The B. L. in the imprint must be Lintot; but again I do not know whether the initials were used surreptitiously or with Lintot's consent. However it was, the book sold well. There was another edition of it in 1720.

104.

A Compleat Key to the Non-Juror. Explaining the Characters in that Play, with observations Thereon. By Mr. Joseph Gay. [2 lines Latin.—Hor.] Printed for E. Curll. . . . London. . . . 1718.

8vo.            Sig.:

Pp.:

Bm.

In a *Letter to Mr. Pope* (1742, pp. 26–27), Cibber argues that an attack upon the *Non-Juror*, the name of which he has forgotten, proceeded from Pope's pen. He says, however, it was published under the name of "Barnevelt," and, like the *Key to the Lock*, purported to prove that the *Non-Juror* was a Jacobite libel against the government. Lowe, in his edition of Cibber's *Apology* (p. 290) and also in his *Bibliographical Account of English Theatrical Literature* (p. 269), asserts that Pope is said to be the author of this pamphlet.

Piece No. 68a.

105.

A Compleat Key to the Non-Juror. . . . The Second Edition. . . . 1718.

Half-title.

8vo.            Sig.:

Pp.: 26 pp.

Bm; Lowe's *Cibber*, p. 290.

106.

A Compleat Key to the Non-Juror. . . . The Third Edition. . . . 1718.

8vo.            Sig.:

Pp.:

Bm.

Professor Courthope wrote: "The year 1719 is the most barren in Pope's correspondence." It is barren, also, in other affairs. There are only two first publications; both pieces are of minor consequence, and may have been issued surreptitiously. The number of reprints is quite small. The fifth volume of the *Iliad*, due to be issued in this year, was held over till the appearance of the sixth volume in 1720.



107. May 2 or earlier (*Whitehall Evening Post*).

An|Essay|On|Criticism.|—|Written by Mr. Pope.|—|[2  
lines Latin.—Hor.]|—|The Sixth Edition, Corrected.|—|  
[Ornament: Cupid, etc.]|

London:|Printed for Bernard Lintot, at the Cross-Keys|  
between the Temple-Gates in Fleet-Street.|—|M DCC XIX.

Frontispiece.—Lud. Cheron inv.—Sam<sup>l</sup>. Gribelin Junr. Sculp.

8vo.           Sig.: A-C, in 8's.

Pp.: [1]-48.

The date is supplied me by Professor Trent.

108.

Court Poems|In Two Parts Compleat.|To which are  
added,|I. Verses upon Prudery.|II. An Epitaph upon John  
Hewitt|and Mary Drew, who were|killed by Lightening, at  
Stanton-|Harcourt, in Oxfordshire.|—|By Mr. Pope.|—|  
[Ornament]|—|

London:|Printed for R. Burleigh, 1719.|Price One Shil-  
ling.

12mo.(in half-sheets).           Sig.: 2 leaves; A, 2 leaves; B-C, in  
6's; 1 leaf; D, 1 leaf; B-C, in 6's.

Pp.: 2 pp.; 25-26; 4 pp.; 1-22; 2 pp. [adv.]; 4 pp.; 1-24.

The first two leaves were intended to be folded about all the others;  
they are merely misbound in my copy.

The rest of the book is "remainder copies" of (a) *Pope's Miscellany*  
...*Second Edition*...1717 and (b) *Pope's Miscellany*...*The Second*  
*Part*...1717.

The epitaph verses are preceded by five lines of prose explanation  
(or epitaph?). The proper names occur only in the prose, and in  
later years they were altered to John Hughes and Sarah Drew. The  
verses are the last ten lines of the epitaph of E-C, IV, 392; and a  
slightly varied version, with two lines inserted, is on p. 266 of E-  
C, VI.



Two pieces are here first printed:

69. P. 25.—Mr. Pope upon being ask'd what Prudery was, Writ the following Lines. ["What is Prudery..."]

69a. P. 26.—Epitaph. By Mr. Pope.

109. October 13 (*Daily Courant*). Post-dated.

Eloisa|To|Abelard.|—|Written by Mr. Pope.|—|The Second Edition.|—|[Device: crossed keys]|

London:|Printed for Bernard Lintot, at the Cross-Keys|between the Temple-Gates in Fleet-Street.|MDCCXX.

Frontispiece.—Lud. Cheron inv.—Sam<sup>l</sup>. Gribelin Jun<sup>r</sup>. Scu.

8vo. Sig.: A-D, in 4's.

Pp.: [1]-63; [64].

The date is supplied me by Professor Trent. The custom of post-dating a book was not uncommon.

In addition to *Eloisa* six pieces are included:

Verses to the Memory of an Unfortunate Lady (Pp. 27-34).

Florelia. A Pastoral...By Mr. Fenton (Pp. 35-46).

Upon the Death of her Husband. Mrs...Singer (Pp. 47-52).

A Ballad, by Mr. Gay (P. 53).

Richy and Sandy...By Allan Ramsay (Pp. 54-63).

An Explanation of Richy...By Mr. Burchet.

To Mr. Allan Ramsay...By Mr. Burchet (P. 64).

110.

Ode|For|Musick|On|St. Cecilia's Day.|—|Written by Mr. Pope.|—|The Third Edition.|—|[Device: crossed keys, etc.]|

London:|Printed for Bernard Lintot, at the Cross-Keys|between the Temple-Gates in Fleet-Street.|—|M DCCXIX.

Frontispiece.—Lud. Cheron inv.—Sam<sup>l</sup>. Gribelin Jun<sup>r</sup>. Sculp.

8vo. Sig.: no marks (7 leaves).

Pp.: 2 pp. [front]; [1]-12.

111.

A Collection of divine Hymns and Poems upon Several Occasions: By the E. of Roscommon, John Dryden, Esq; Mr. Dennis, Mr. Norris, Mrs. Kath. Phillips, Mrs. Singer, & others. The Third Edition. . . . London: Printed for W. Taylor at the Ship in Pater-Noster-Row. MDCCXIX.

Size?        Sig.:

Pp.: [12, 256, 8 pp.].

A note from Professor Sherburn supplies this entire entry.

The *Messiah* is reprinted on pp. 32-36, without any author's name.

The first and second editions should be examined; they are unknown to me. And see also *Divine Poems*, 1715 (Book No. 44).



In 1720 Pope was "a country poet," going but rarely into town. His health was and long had been wretched—see his letter to Caryll in February, 1720. The year was one of violent excitement for the nation, the time of the South Sea Bubble and its bursting. The stock rose in December, 1719, and January, 1720, rapidly from around 100; March 1 it was quoted at 175–178; April 1, at 304–310; May 1, at 335; July 2–August 2, at 950, the peak; September 2, at 780; September 14, at 590; September 19, at 480; September 27, at 340; September 29, at 250; October 3, at 280; October 15, at 190; October 21, at 240; December, at 130. Pope owned some stock—both the time of purchase and the time of sale being uncertain—and he advised several of his friends at various times to purchase—the Misses Blount, Lady Mary W. Montagu, and others. Apparently he emerged from the speculation a gainer. The bursting of the Bubble caused the death of his good friend Secretary Craggs; and it was contributory to the seduction of Bishop Atterbury. May 12 was a red-letter day for Pope, for on that day were published the last two volumes of the *Iliad*. The completion of his task made Pope the first man in England who ever rendered himself financially independent through the sale of his published writings. The event was neatly celebrated by Gay with a copy of verses on "Mr. Pope's Welcome From Greece," in which the names introduced show that Pope had a wide circle of influential friends (see it in E-C, V, 170–178). Throughout the year the poet was interested in the changes he made at his Twickenham villa. Aside from Vols. V and VI of the *Iliad*, new pieces are few and of slight consequence. Reprints are also few.



112. May 12 (E-C, V, 169).

The|Iliad|Of|Homer,|Translated by Mr. Pope.|—|Vol. V.|  
—|[1 line Latin.—Virg.]|=|

London:|Printed by W. Bowyer, for Bernard Lintot be-|  
tween the Temple-Gates. 1720.

Title in black and red.

Privilege leaf before the title.

4to. Sig.: 2 leaves; 8B-8U, in 4's; 8X, 5 leaves (plate of Achilles's shield between 8X3 and 8X4); 8Y-9L, in 4's; 9M, 1 leaf; 9N-9U, in 4's.

Pp.: 6 pp.; [1303]-1458; 2 pp. [plate]; 1459-1598; 1591-1598; [1607]-1630.

Signatures and pagination are continued from Vol. IV.

Signature 8Y3 is an insert.

Books XVII-XXI, with Observations.

Piece No. 70.

113. May 12.

The|Iliad| . . . Vol. V. . . . 1720.

4to. Thick Paper.

See the note under Book No. 40.

114. May 12.

The|Iliad| . . . Vol. V. . . . 1720.

[As in Vol. II.]

L. P. folio. Sig.:

Pp.:



## 115. May 12.

The|Iliad|Of|Homer.|—|Translated . . . Vol.V . . . 1720.

[Rest as in the quarto.]

Privilege leaf facing title.

Plate, facing p. 144.—The Shield of Achilles.—Sam<sup>l</sup>. Gribelin Jun<sup>r</sup>.  
Sculp.

Folio. Sig.: 2 leaves; B-Z, Aa-Oo, in 2's; 1 leaf [plate,—shield  
of Achilles]; Pp-Zz, Aaa-Xxx; Xxx-Zzz; Aaaa-Gggg, in 2's.

Pp.: 4 pp.; [1]-144; 2 pp. [plate]; 145-299; [300, blank].

## 116. May 12 (E-C, V, 169).

The|Iliad|Of|Homer,|Translated by Mr. Pope.|—|Vol.VI.  
—|[2 lines Latin.—Hor.]|=|

London:|Printed by W. Bowyer, for Bernard Lintot be-  
tween the Temple-Gates. 1720.

Title in black and red.

Privilege leaf before the title.

Head and tail-pieces.

4to. Sig.: 2 leaves; 10B, 9Y, 9Z, 10A, 10B-10L, 10MN, 10O-  
11G, in 4's; 11H-11M, in 2's; 11N, 1 leaf.

Pp.: 6 pp.; [1633]-1749; 1758-1882; 84 pp. [3 Indexes, Errata].

Signatures and pagination are continued from Vol. V.

Books XXII-XXIV, with Observations; Indexes; Errata.

Piece No. 71.

## 117. May 12.

The|Iliad| . . . Vol. VI . . . 1720.

[As under Book No. 108.]

4to. Thick Paper.

See the note under Book No. 40.

## 118. May 12.

The Iliad . . . Vol. VI . . . 1720.

[As in Vol. II.]

L. P. folio.      Sig.:  
Pp.:

## 119. May 12.

The Iliad Of Homer. — Translated . . . Vol. VI. . . .  
1720.

[As in the quarto of Vol. VI.]

Privilege leaf before the title.

Folio.      Sig.: 2 leaves; B-Z, BB, BB-Zz, Aaa-Sss, in 2's.  
Pp.: 4 pp.; [1]-221; [222, blank]; 29 pp. [Indexes]; 1 p. [Errata].

Johnson (*Life of Pope*) states, without mentioning a date, that a duodecimo edition of Pope's *Iliad*, printed in Holland and clandestinely imported, forced Lintot to publish a duodecimo, of which he first printed 2500 copies, and 5000 more a few weeks afterward. Courthope (E-C, V, 156) says (misreading Johnson?): "A pirated edition of the first four books [Vol. I] was produced in Holland," etc. Courthope implies that the Holland edition appeared in 1715. I have no copy of it, and have seen no positive statement about it, but I infer it was printed in 1720, and was in six volumes.

A partial list of subsequent editions:

1720(?). 6 vols.(?). 12mo. The edition printed in Holland.

1720. 6 vols. 12mo. By Bowyer for Lintot.

1720-1721. Vols. I-III. 12mo. "The Second Edition."

1721. Vols. IV-VI. 12mo. "The Second Edition." Some of the six volumes were printed by James Bettenham for Lintot.

1732. 6 vols. 12mo. "The Third Edition." Vol. III is dated 1731. (See the Lefferts catalogue.)

1736. 6 vols. "Demy." Woodfall for Lintot. (N & Q, 1 S., XI, 377.)

1743. 6 vols. 12mo. Henry Lintot.

1750. 6 vols. 12mo. Henry Lintot.

## 120. May(?).

A New|Miscellany|Of|Original Poems,|Translations and Imitations.|By the most Eminent Hands,|viz.|[6 names in two columns]|—|Now first Published from their Respective|Manuscripts.|—|With some Familiar Letters by the late Earl of|Rochester, never before Printed.|—|[Ornament]|—|

London,|Printed for T. Jauncy at the Angel without|Temple Bar. 1720.|Price 5s.

Frontispiece portrait (the Duke of Gloucester).

8vo. (in half-sheets).      Sig.: 2 leaves; A-Z, Aa-Zz, Aaa, in 4's; Bbb, in 2's.

Pp.: 12 pp.; 1-371; [372, blank].

The preface is signed and dated: A. H. Westminster, May 12, 1720.

The "A. H." was Hammond, and the book is sometimes referred to as Hammond's *Miscellany*.

Other contributors besides Pope were Lady Mary Wortley Montague, Bevil Higgons, Nicholas Amhurst.

One piece is here first printed:

72. Pp. 274-276.—Verses to the Lady Mary Wortley Montague. By Mr. Pope.

## 121. Before June?

The Iliad . . .

[Printed in Holland, according to Dr. Johnson.]

Six volumes?

12mo.      Sig.:

Pp.:

Dr. Johnson's assertion.

Dr. Johnson's statement is not made full or altogether clear. Since it was the Holland issue that forced Lintot's hand, and since Lintot did not print any 12mo. Iliad volume before 1720, I infer the Holland edition was in six volumes and was published after May 12 and before June 27 of 1720. But it is not absolutely necessary to suppose that the Hollander published more than one volume.

Was the publisher T. Johnson of The Hague? See Book No. 103.

122. June 27 (*Daily Courant*).

The Iliad . . . Lintot . . . MDCCXX.

Six volumes.

12mo.          Sig.:

Pp.:

123. July 13 (*Daily Post*).

An | Historical Account | Of The | Lives | And | Writings |  
Of|Our most Considerable English|Poets, whether Epick,  
Lyrick,|Elegiack, Epigrammatists, &c.|—|[Device: mono-  
gram]|—|

London, | Printed for E. Curll in Pater-Noster-Row. |  
MDCCXX.

Frontispiece.

Numerous plates (see the *Poetical Register*, 1723).

8vo.          Sig.: [Cf. under Book No. 142].

Pp.: [Cf. under Book No. 142].

A full page portrait of Pope (Clark & Pine sc.) faces page 145.  
It is Grolier No. 6.

The date is supplied me by Professor Trent. Some copies were distributed before publication. On July 2, 1720, Prior wrote to Lord Harley: "Giles or George Jacob brought me to-day two exemplaires of his two volumes of Poets Dramatic and Poets Epic" . . . (Hist. MSS. Com. *Bath*, III, 484).

Remainder sheets of this book were reissued with a new titlepage in 1723 and again in 1724.

One piece is here first printed:

73. Pp. 145-152.—Mr. Alexander Pope.

This biographical sketch of Pope is quoted in the *Popiad* (1728) with the caption: "Mr. Pope's Account of Himself transmitted to Giles Jacob." The *Curliad* (1729) expands and strengthens the assertion. Jacob's *Historical Account* (in two volumes, of which the first, on the dramatic poets, had been issued in 1719) was the *Who's Who* or *Allibone* of its day. It is not impossible that Pope wrote the sketch of his life and work given in it; and it is highly probable that at least he revised the sketch. Such a revision made (or would

have made) him, according to a not uncommon usage of the publishers of the time, sufficiently the "author" of it to be advertised as such if the publisher so desired. There are several stories of unwary notabilities being caught in a similar manner or just escaping.

124. August 15 (*Daily Courant* of Aug. 9).

Miscellaneous | Poems | And | Translations, | By several Hands. | Particularly, | [8 names of poems in two columns] | — | By Mr. Pope. | — | The Third Edition. | — |

London: | Printed for Bernard Lintot between the Temple- | Gates in Fleet-street, 1720.

Frontispiece: portrait of Pope.—G. Vertue S.

And Vol. II:

Miscellaneous | P o e m s, | Translations | And | Imitations, | By several Hands: | Particularly, | [10 names of authors in two columns] | — | Vol. II. | — | The Third Edition. | — |

London: | Printed for Bernard Lintot between the Temple- | Gates in Fleet-street, 1720.

A book-list faces the title.

Two volumes.

12mo. Vol. I.—Sig.: A–L, in 12's; M, 11 leaves.

Pp.: [1]–286.

Signature H4 (pp. 175–176) is an insert.

Vol. II.—Sig.: 1 leaf [book list]; A–N, in 12's; O, in 8's.

Pp.: 4 pp.; [1]–318; 8 pp. [Index, to both volumes].

The portrait (Vol. I) is Grolier No. 15.

The two volumes are a new edition, with additions, of Lintot's *Miscellany* (1712 and 1714).

In Vol. I twenty poems by Pope occupy pp. 5–181, 223–224. Vol. II contains only one piece by Pope.

Whatever the arrangement made by Lintot with Tonson for including the "Pastorals" in the *Works* of 1717, it did not apparently give Lintot the right to reprint them in his *Miscellany*.

Two pieces are here first printed:

74. I, 176 (the leaf is an insert).—Epitaph Design'd for Mr. Rowe in Westminster-Abbey. By Mr. Pope.

75. II, 242–243.—To His Grace the Duke of Argyle, upon reading the . . . Patent creating him Duke of Greenwich.

125. October 26 or earlier (*Daily Courant*).

Windsor-Forest. | To the Right Honourable | George | Lord  
Lansdown. | — | By Mr. Pope. | — | [3 lines Latin.—Virg.] | — |  
The Fourth Edition. | — | [Device: cross keys] |

London: | Printed for Bernard Lintot at the Cross Keys  
between | the Temple Gates in Fleetstreet. 1720.

Frontispiece: Windsor Forest.—Lud. Cheron inv.—Sam<sup>l</sup>. Gribelin  
Jun<sup>r</sup>. Sculp.

8vo. Sig.: A–D, in 8's.

Pp.: [1]–58; 6 pp. [book list].

The volume contains several things besides the title-piece:

Windsor Forest, pp. [5]–33 (misnumbered 19).

Messiah [but the running title is "Pastorals"], pp. 35–45.

Advertisement [to Messiah], p. 46.

Notes [to Messiah,—running title still "Pastorals"] pp. 47–50.

To Mr. Pope on his Windsor Forest [signed Fr. Knapp], pp.  
51–58.

A catalogue of books, pp. [59–64].

126.

The | Works | Of | Mr. Alexander Pope. | — | [4 lines Latin  
prose.—Cic. pro Arch.] | — | [Device: monogram] |

London, | Printed by T. J. for the Company. | — | M. DCC.  
XX.

Frontispiece: portrait of Pope.—D. Coster Sculpsit.

Half-title: Mr. Pope's Poems, Translations, And Miscellanies.

Sm. 8vo. Sig.: 4 leaves; \*\*, 6 leaves; \*\*\*, 4 leaves; A–I, in  
8's; K, 4 leaves; A–F, in 8's.

Pp.: 8 pp.; xvii–xxxvi; [1]–149; [150]; 2 pp. [blank]; [1]–95;  
[96, blank].

The Contents are the same as in the *Works* of 1717, but not in  
the same sequence.

T. J. is probably Johnson of The Hague. See Book No. 103.



127. December 7 (Mist's *Journal*, advertisement).

The Iliad . . . The Second Edition . . . Lintot . . .  
MDCCXX.

Vols. I, II, III.

Vols. IV, V, VI (dated 1721).

12mo.

The last three volumes are dated 1721, but they were issued together with the first three. Lintot's advertisement in Mist's *Journal* No. 104, Saturday, Dec. 3, 1720, runs: "On Thursday will be published, The Second Edition of Mr. Pope's Homer, in six Volumes, 12ves. Printed on a new Elzevir Letter for Bernard Lintot."...



## 1721

This was a lean year for Pope. He edited Parnell's poems, and wrote the fine dedicatory poem to Lord Oxford. Both new pieces and reprints are few.



128. September 25-29 (*Mist's Journal*, note, p. 885).

The|Works|Of The|Right Honourable|Joseph Addison,  
Esq;|—|In Four Volumes.|—|Volume the First.|=|

London:|Printed for Jacob Tonson, at Shakespear's-Head,  
over-|against Katherine-street in the Strand.|—|MDCCXXI.

Frontispiece: portrait of Addison.—G. Kneller Baront. pinx. 1716.  
—G. Vertue Sculp. 1721.

Head and tail-pieces, decorated initials.

4to. Sig.: 4 leaves; a-b, in 4's; c, in 2's; B-Bbbb, in 4's.

Pp.: 4 pp.; [i]-xxi; 2 pp. [Contents]; 1 p. [blank]; [1]-559;  
[560, blank].

The dedication is signed and dated: J. Addison. June 4, 1719.

Pope's Prologue to *Cato* is reprinted at I, 274-275.

Vols. II, III, IV.

Two pieces (as a single poem) are here first printed:

76. I, pp. 431-433.—Verses Occasioned by Mr. Addison's Treatise of Medals.

77. I, p. 433.—[On James Craggs, Esq.—The concluding six lines of Piece No. 76, enclosed in quotation marks.]

129. October 5 or earlier (*Post-Boy*). Post-dated.

An|Essay|On|Criticism.|—|Written by Mr. Pope.|—| [2  
lines Latin.—Hor.]|—|The Seventh Edition, Corrected.|—|  
[Device: crossed keys]|

London:|Printed for Bernard Lintot, at the Cross-Keys|  
between the Temple Gates in Fleetstreet. 1722.

Frontispiece.—Lud. Cheron inv.—Saml. Gribelin Junr. Sculp.

8vo. Sig.: A-C, in 8's.

Pp.: [1]-48.

The date is supplied me by Professor Trent.

130. December 7 (*Whitehall Evening Post*). Post-dated.

Poems|On|Several Occasions.|—|Written by|Dr. Thomas Parnell,|Late Arch-Deacon of Clogher:|And|Published by Mr. Pope.|—|[1 line Latin.—Hor.]|=|

London:|Printed for B. Lintot, at the Cross-Keys, between|the Temple Gates in Fleet-street, 1722.

Title in red and black.

8vo.        Sig.: A, in 4's; B-P, in 8's.

Pp.: 8 pp.; [1]-221; 3 pp. [Errata, Index].

The date is supplied me by Professor Trent.

Later editions of Pope's volume of Parnell's *Poems* are numerous: 1726; 1727, Dublin "Second Edition"; 1737, 1747, 1748, etc.

One piece is here first printed:

79. Pp. [iii-vi].—To The Right Honourable, Robert, Earl of Oxford And Earl Mortimer.

The poem is signed and dated: A. Pope. Sept. 25, 1721.

The volume is Piece No. 78.

## 1722

In the year 1722, as in 1721, though Pope was quite busy, he published little. Work was progressing upon an edition of Shakespeare and upon a translation of the *Odyssey*, both of which had been planned still earlier. Upon the *Odyssey* much of the work was to be done by assistants, Broome and Fenton, under the supervision of Pope. Besides the preparation of Shakespeare's plays there was editorial labor upon the *Works* of the Duke of Buckinghamshire, published in two quarto volumes in the following year. At the end of the summer Atterbury was imprisoned. In December the earliest form of the *Atticus* (Addison) lines appeared in a newspaper.



131-134. November 15-December 15.

Numb. XXIX. | The | St. James's Journal; | With | Memoirs of Literature, | And The | Freshest Advices Foreign and Domes- tick. |—| Thursday, November 15. 1722 |—|

London, Printed for J. Roberts, near the Oxford-Arms, in Warwick-Lane: | Where Letters and Advertisements are taken in: And Sold by A. Dodd, at | the Peacock, without Temple-Bar.

The imprint is at the bottom of the last page.

The earlier numbers, I-XVIII, were printed for S. Popping.

Folio.

Pp.: commonly 6 pp. to the number.

Two columns to the page.

The Aitken Collection.

Issued on Thursdays, with an occasional Monday "Supplement," until Saturday, Dec. 1, 1722, whenceforward it was published on Saturdays instead of Thursdays.

131. No. XXIX, Nov. 15, pp. 172-173.—A short Defence of two Excellent Comedies, viz. Sir Fopling Flutter, and The Conscious Lovers; in answer to many scandalous Reflections, on them both, by a certain terrible Critick, who never saw the latter, and scarce knows anything of Comedy at all. [Signed: Townly.]

132. No. XXX, Nov. 22, p. 178.—[A second letter. Signed: Dorimant.]

133. No. XXXIII, Dec. 8, p. 197.—[A third letter. Signed: Dorimant.]

134. No. XXXIV, Dec. 15, p. 201.—[A fourth letter. Signed: Dorimant.]

The four letters are quoted and attributed to Pope by M. Ellwood Smith in the *Publications of the Modern Language Association*, XXII, 236-255 (June, 1914). The fourth is again quoted and attributed to Pope by Miss M. E. Cobb in *Modern Language Notes*, XXXVI, 348-352 (June, 1921).



The fourth is brief, and concludes with a "P. S.," which is the first appearance in print of:

84. [The Atticus lines, "If meaner Gil-n draws his venal Quill"...].

"Dorimant" reappears in a letter in No. LII (April 20, 1723) praising Philips's *Distrest Mother* and the *Fatal Legacy*.

Piece Nos. 80-83, and 84.

135.

Miscellaneous | Poems | A n d | Translations, | By several Hands. | Particularly, | [8 names of poems in two columns] | — | By Mr. Pope. — | The Fourth Edition. — |

London: | Printed for Bernard Lintot between the Temple- | Gates in Fleetstreet, 1722.

Title in black and red.

Frontispiece: portrait of Pope, as in the edition of 1720.

Two volumes, as in 1720.

12mo. Vol. I.—Sig.: A-M, in 12's.

Pp.: [1]-288.

Vol. II.—Sig.: A-M, in 12's.

Pp.: [1]-144; 143-279; 7 pp. [Index to both volumes].

Vol. I reprints Pope's poems of the third edition (1720), and adds two poems subsequently published (Piece Nos. 76, 77, 79).

136.

Ode | For | Musick | On | St. Cecilia's Day. — | Written by Mr. Pope. — | The Fourth Edition. — | [Device: crossed keys.] |

London: | Printed for Bernard Lintot, at the Cross-Keys | between the Temple-Gates in Fleetstreet. 1722.

Frontispiece.—Lud. Cheron inv.—Sam<sup>l</sup>. Gribelin Jun<sup>r</sup>. Sculp.

8vo. Sig.: D, in 8's.

Pp.: 2 pp.; [1]-12; 2 pp. [book list].

Only one leaf (D3) has a signature mark.

The pamphlet was evidently intended to accompany other pieces—probably the *Essay on Criticism*, which is bound immediately before it (contemporary binding?) in one of my copies. If so the date of issue is very likely but not necessarily that of Book No. 129.

## 1723

Publications were few in 1723. Supervision of the translation of the *Odyssey* was the poet's chief occupation. Work on Shakespeare was perhaps continued; the Preface to the edition was finished in manuscript in October of the next year (1724), and in type in December. Early in 1723 the *Works* of the Duke of Buckinghamshire was published. Certain prose passages in Vol. II gave offense to the king, and they were ordered canceled. The affair aroused criticism against Pope, who thought it wise therefore to postpone issuing *Proposals* for the *Odyssey*. In May the poet testified in the trial of Atterbury, who was sentenced to be banished.



137. Before February 13 (Pope to Harley, E-C, VIII, 191).

The|Works|Of|John Sheffield,|Earl of Mulgrave,|Marquis  
of Normanby,|And|Duke of Buckingham.|=[2 lines Latin.  
—Virg.]|=|

London:|Printed for John Barber, and Sold by the|Book-  
sellers of London and Westminster, 1723.

Title in black and red.

Frontispiece: portrait, facing title.

License leaf between half-title and title.

Half-title: The Works Of His Grace John Duke of Buckingham.  
In Verse and Prose.

Head and tail pieces, and decorated initials.

Two volumes.

4to. Vol. I.—Sig.: 4 leaves (and inserted portrait?); B\*,  
B-Mmm, in 4's.

Pp.: 18(?); [1]–453; 3 pp. [blank].

Vol. II.—Sig.: 3 leaves; \*\*B, \*\*C, B-I, in 4's; 1 leaf  
[inserted]; K1, K2; [MS. in contemporary hand for printed leaves  
canceled by authority]; O4; P-Q, \*R, R-U, in 4's; X1-X3; [MS., as  
before]; Z2-Z4; Aa-Pp, in 4's.

Pp.: 6 pp.; \*\*[1]–16; [1]–64; \*65; [\*66, blank]; 67–68; [MS.=  
28 pp.]; [103]; 104; 289–296; 113–128; [121]–157; [158, blank];  
[MS.=8 pp.]; [171]–216; [8 pp., wanting in my copy]; 225–295;  
[296, blank].

Vol. II has a frontispiece: monument plate.

The two plays, *Caesar* and *Brutus*, have separate titlepages, dated  
1722, in Vol. I.

For *Brutus* Pope had written two choruses (Piece No. 58); the  
first, "Of Athenian Philosophers," after Act I, is on pp. 359–361;  
the second, "Of Athenian Youths and Virgins," after Act II, is on  
pp. 387–389 of Vol. I.

Some of the concluding pages of Vol. II contain engravings of  
buildings.

Dilke wrote (*Papers of a Critic*, I, 270): "Pope selected, arranged,  
and prepared the work for publication," and received the profits of  
the edition, over £200; see Tonson's letter to Pope (E-C, IX, 546).

There is a record that on Oct. 24, 1722, Lintot made an agreement  
with Tonson for purchasing 250 copies of the Duke's *Works*, "after-  
wards jockeyed by Alderman Barber and Tonson together."

Another edition, 1726, 8vo. (Bm. catalogue).

The Second Edition, Corrected...A. Ward...1729. 8vo. Two vols.

The Third Edition, Corrected...T. Wotton...D. Browne...1740.

Portrait; frontispiece. 8vo. Two vols.

Another edition, Glasgow, 1752.

The Fourth Edition...1753. 8vo.

The poems are reprinted in the collections of Johnson, Anderson, etc.

Piece No. 85 (editorial work).

### 138. February 19 (*Post-Boy*).

Memoirs|Of The|Life|Of|Scriblerus.|—|Scalpellum, Calami, Atramentum, Charta, Libelli.|—|By D. S—t.|—|[Ornament]|—|

London:|Printed from the Original Copy from|Dublin; and Sold by A. Moore near|St. Paul's. MDCCXXIII.

8vo. (in half-sheets). Sig.: 1 leaf; B-D, in 4's; 1 leaf.

Pp.: [1]–27; [28, advertisement].

The date is supplied me by Professor Trent.

Scriblerus is named *Timothy* in this pamphlet, not *Martinus*.

The advertisement at the end is:—Just publish'd, The Wonderful Wonder of Wonders: . . . By Dr. S—t. . . . The Sixth Edition. Printed from the Original Copy from Dublin, and Sold by A. Moore near St. Paul's.

This *Memoirs* is rare; I procured a copy only after the manuscript of my *Bibliography* had been sent to the printer; it needs more study than I have been able to give it. It is akin to the *Memoirs* of 1741 (by Arbuthnot and Pope), but is not at all the same thing. Possibly it should be listed with *Popiana* rather than here.

Piece No. 86.

### 139. April (*Gaa*).

Cythereia:|Or, New|Poems|Upon|Love and Intrigue.|Viz.|[19 names in two columns]|—|[1 line Latin.—Ovid.]|—|[Ornament]|—|

London:|Printed for E. Curll, over-against Catharine-street|in the Strand; and T. Payne, near Stationers-|Hall. M.DCC.XXIII. [Price 1s. 6d.]

Half-title: Cythereia: Or, New Poems Upon Love and Intrigue.

8vo.(in half-sheets).      Sig.: 2 leaves; B-D, D, F-P, in 4's.  
Pp.: 4 pp.; [1]-112.

On pp. 90-92 occurs the poem: "Verses Occasioned By Mr. Tickell's Translation of the First Iliad of Homer. By Mr. Pope." The title of the poem as listed among the nineteen names on the titlepage is: "XII. Satire upon Mr. Addison; By Mr. Pope." This version was long supposed to be the first appearance in print of the Atticus lines, until Aitken showed that they had been printed in the *St. James's Journal* in 1722 (*q. v.*).

140.

The|Rape of the Lock:|An|Heroi-Comical|Poem.|In Five  
Canto's.|—|Written by Mr. Pope.|—|[2 lines Latin.—Mar-  
tial.])|—|The Sixth Edition Corrected.|—|

London:|Printed for Bernard Lintot, at the Cross-|Keys,  
between the Temple-Gates in Fleet-street.|MDCCLXXIII.

Frontispiece.—Lud. Du Guernier inv.—C. Du Bosc sculp.  
Five other plates.

8vo.      Sig.: A-D, in 8's.  
Pp.: 10 pp.; 1-53; [54, book catalogue].

The plates are as in the Fifth Edition; the ornaments are different, and the type was reset throughout.

141.

A|Key|To The|Lock:|Or, A|Treatise|Proving,|Beyond all  
Contradiction, the dange-|rous Tendency of a late Poem,|  
Entituled,|The Rape of the Lock,|To|Government and Re-  
ligion.|—|By Esdras Barnivelt, Apoth.|—|The Fourth Edi-  
tion.|—|To which are added,|Commendatory Copies of  
Verses, by the most|Eminent Political Wits of the Age.|—|  
Printed in the Year 1723.

8vo.      Sig.: A-B, in 8's.  
Pp.: [i]-iv; 5-32.

142.

The|Poetical Register:|Or, The|Lives and Characters|Of  
All The|English Poets.|With An Account of their|Writings.|  
—|Adorned with curious Sculptures engra-|ven by the best  
Masters.|—|[2 lines.—Congreve]|—|Vol. II.|—|

London:|Printed, and Sold by A. Bettesworth, W. Taylor,|  
and J. Batley, in Paternoster-Row; J. Wyat|and C. Riving-  
ton, in St. Paul's Church-yard;|E. Bell and W. Meadows,  
in Cornhill and J.|Pemberton and J. Hooke, in Fleetstreet.  
1723.

Frontispiece.—G. Vertue Sculp.

Plates: seven full-page portraits.

8vo.        Sig.: 1 leaf; A, a, in 8's; 1 leaf [Errata]; B-Y, in 8's.  
Pp.: 2 pp.; [i]—xxvi; 8 pp.; [1]—328; 8 pp. [Index Of...Poems].

The portraits are not marked or counted in signatures or pagination.

Vol. I, title as in Vol. II, contains nothing concerning Pope.

The book is "remainder" copies, with a new titlepage, of the  
*Historical Account* of 1720, *q. v.*

The portrait of Pope (Clark & Pine Sc.) faces p. 145; and the  
account of his life and works occupies pp. 145–152.



## 1724

For new publications, 1724 is the slenderest of Pope's years since 1710. The two new pieces combined contain only a score of lines, less than the equivalent of a single day's labor in the Iliad years. The poet's time was occupied upon Shakespeare and the Odyssey, which were to appear early in the following year. For some reason even the number of reprints reached its nadir in this year.



143. Nov. 13.

The Plain Dealer.

No. I, Monday, 23 March 1724 to No. CXVII, Friday, 7 May 1725.

Folio half-sheet.

From Hope catalogue.

The *Plain Dealer* was written (edited) by Aaron Hill and William Bond, alternating week about.

Reprinted in 1730, 2 vols., 8vo.; and 1734(?).

One piece is here first printed:

87. No. LXVIII(?), Nov. 13.—[On Simon Harcourt.]

144. Nov. 14 (Gaa).

The British Journal.

One piece is here first printed:

88. No.—, Nov. 14.—[To Mrs. M. B. on her Birthday.]

145.

The Agreeable Variety: Being A Miscellaneous Collection, In Prose and Verse, From The Works of the most Celebrated Authors. — In Two Parts. — Viz. Part I. Containing, 1. Instructive Discourses, on the most Useful Subjects, for the happy Conduct of Human Life. 2. Characters of the most Illustrious Personages of both Sexes, of our own, and other Nations: particularly the remarkable Manner of Life of the Excellent Princess of Parma; written by herself, and found among her Papers after her Decease, in the Year 1577. 3. Choice Poems, and Select Passages, extracted from Shakespeare, Milton, Waller, Dryden, Roscommon, Otway, Oldham, Prior, &c. Part II. Containing Original Poems, with sixty Familiar Letters, upon Education, Love, Friendship, &c. By several Eminent Hands. None of which ever before printed. The whole Collected and Published by a Lady. — [3 lines prose.—Turkish Spy.] — The Second Edition. —

London; Printed for A. Bettesworth, at the Red Lyon in Pater-noster-Row. M. DCC. XXIV.

8vo. Sig.: A, 7 leaves; B-Y, in 8's; Z, in 2's.

Pp.: [i]-iv; 10 pp.; 1-338; [339, Advertisement]; [340, blank].

In the signatures, A2 is repeated, and there is no A4. The stub of the seventh leaf appears between the two A2's.

The dedication (pp. iii-iv) is signed and dated: J. M.—London, Aug. 14, 1723.

See above, Book No. 87. From the description of that book in the Bm catalogue and from the appearance of the first seven leaves of this, the inference seems probable that the Second Edition is a re-issue of "remainder" sheets of the book, with only two leaves newly printed (the title and the dedication leaves, on a quarter-sheet of paper).

A score of scattered couplets, mostly from the *Essay on Criticism*, occur on pp. 163-165, headed: From Mr. Pope's Poems.

#### 145a.

The Hive.—|A|Collection|Of the most celebrated|Songs|  
Of our best English Poets.—|Several of which now first  
Printed.—| [2 lines.—Tickell.]—|[ Vignette: hive, bees,  
landscape: Sparsa Coegi.]|

London:|Printed for John Walthoe, junr. over-|against  
the Royal Exchange in Cornhill.—|M. DCC. XXIV.

Title in red and black.

12mo.(in half-sheets). Sig.: A-Z, Aa, in 6's.

Pp.: 12 pp.; 1-180; 169-264.

The University of Texas Library.

Page numbers 169-180 are repeated.

Two pieces by Pope are here reprinted: "To Mr. Moore, Author of the Worm-Powder," pp. 193-195; and "Chorus of Athenian youths and virgins, in the tragedy of Brutus," pp. 205-206. The author's name is not indicated for either.

The Advertisement To The Reader quotes a couplet from the *Essay on Criticism*. It likewise promises a "succeeding volume." Bm has the Third Edition, 4 vols. 1726-32.

The first edition(?).

146.

An Historical Account of the Lives and Writings of Our most Considerable English Poets, whether Epick, Lyrick, Elegiack, Epigrammatists, . . . Vol. I. London, Printed: And Sold by W. Mears, at the Lamb without Temple-Bar. 1724.

Size?        Sig.:

Pp.:

And Vol. II....1724.

From a note supplied me by Professor Sherburn.

These two volumes are in the University of Chicago Library. It is presumable that unsold sheets were reissued with new titlepages. In this set the volume published first (1719) and previously called "Vol. I" (1723) is lettered "Vol. II." Hence the sketch of Pope appears here in "Vol. I" (pp. 145-152).



## 1725

The notable accomplishments of the year were the publications of the edition of Shakespeare in six large quarto volumes, and of Vols. I-III of the *Odyssey*. The Shakespeare was to wait a year for its adverse criticism, but through the latter half of this year Pope was greatly teased by the inimical comments upon the *Odyssey* in the public prints. And he quarreled, too, with Lintot over subscribers' copies and payment for the *Odyssey*. When Vols. IV-V were completed in the next year, Lintot ceased to be Pope's publisher.





147. January 10 (*Dunciad*).

[Proposals for translating Homer's *Odyssey*.]

Size?        Sig.:  
Pp.:

The date is supplied by the "Testimonies of Authors" in the *Dunciad*, 4to, 1729, p. 10: "Printed by J. Watts, Jan. 10, 1724." Here 1724 means 1724/5.

Piece No. 89.

148.

[Proposals for Shakespear's Works.]

Size?        Sig.:  
Pp.:

Query: What was the date of issue?

The *Whitehall Evening Post*, Nov. 17-19, 1724, announced the Shakespeare as nearly ready.—Note from Professor Trent.

Piece No. 90.

149. March 12 (E-C, VIII, 88, note).

The|Works|Of|Shakespear.|In|Six Volumes.| — | Collated  
and Corrected by the former Editions,|By Mr. Pope.|—|  
[6 lines Latin.—Virg.]|=|

London:|Printed for Jacob Tonson in the Strand.|—|M  
DCC XXV.

Title in black and red.

Frontispiece: portrait of Shakespeare.—G. Vertue Sculp. 1721.

Plate (facing p. xxxi): monument of Shakespeare, including a portrait bust.—G. Vertue Sculp. It is a leaf inserted between sigs. c and d.

Head and tail-pieces, decorated initials.

4to.        Sig.: 1 leaf(?); A, a-f, B-Z, Aa-Zz, Aaa-Zzz, Aaaa-Bbbb, in 4's; Cccc, in 2's.

Pp.: 4(?) pp.; [i]-xli; [xlii]; 3 pp. [Jonson's tribute to Shakespeare]; 7 pp. [list of subscribers]; 2 pp. [titlepage to Vol. I, dated 1723]; [1, half-title]-563; [564, blank].

Two leaves (sig. Iii 3-4, pp. 429-32) are excised, and a half-sheet (two leaves) is inserted in their room.

#### Vols. II-VI.

The general titlepage is dated 1725, but the titlepages to the separate volumes are dated 1723. The proof of the Preface was sent by Tonson to Pope, on Dec. 23, 1724. *Mist's Journal*, No. 155, Nov. 18, 1721, had a note: "The celebrated Mr. Pope is preparing a correct edition of Shakespear's Works; that of the late Mr. Rowe being very faulty."

The Shakespeare was well advertised both before and after issue. Professor Trent supplies me notes on some of the advertisements. The date of issue seems to have been March 9 (*Daily Courant*); though the *Whitehall Evening Post* of March 9-11 advertised it for "to-morrow." The *Post-Boy* for March 9-11 promised Sewell's seventh volume likewise for "to-morrow." The *Evening Post* of March 2-4 had announced the coming appearance of Shakespear's *Works* in seven volumes by Mr. Pope and Dr. Sewell.

"Of the two portraits engraved by G. Vertue, one is said by Boaden to represent King James in a large ruff, and the other, supposed to be the Stratford bust, is unlike it, inasmuch as it gives the poet a profusion of hair" (Jaggard, *Shakespeare Bibliography*, p. 498).

Johnson states that Pope's reward was £217, 12s.; and that 750 copies were printed, but 140 copies were left unsold. The list names 411 subscribers for 417 copies, at a guinea per volume. It does not contain Theobald's name.

A supplementary volume (VII), with a preface by Dr. Sewell, was added in 1725; but Pope had naught to do with it.

One piece (in addition to the editorial work) is here first printed:

92. I. Pp.[i]-xxiv. The Preface Of The Editor.

Piece No. 91 (for the six volumes set).

150. April 15.

#### The Evening Post.

93. No.—, April 13-15.—[An announcement from Pope concerning the *Odyssey*.]

A note from Professor Trent.

151. April 23 (*Daily Courant*).

The|Odyssey|Of|Homer.|[Large vignette.]|  
 London:|Printed for Bernard Lintot.|—|MDCCXXV.

Title in black and red.

Frontispiece: bust of Homer.—G. Vertue Sculp.

Privilege leaf.

Head and tail pieces, decorated initials.

4to. Sig.: 3 leaves; b-d, a, B-Z, Aa-Nn, in 4's.

Pp.: 6 pp.; [i]-xxiv; 8 pp.; [1]-279; [280, blank].

The date is supplied me by Professor Trent, April 23, when the first three volumes (of a total of five volumes) were to be had by the subscribers at the home of Jervas, the painter. Copies were on sale a few days later (*London Gazette*, April 27-May 1). As early as April 8 fourteen sets had been sent to Broome for his subscribers.

The vignette on the titlepage is a copperplate: Pope's *Odyssey*.—W. Kent Inv.—P. Fourdrinier Sculp.

The frontispiece portrait is different from that in Vol. I of the *Iliad* (1715).

The contents are: A General View of the Epic Poem...Extracted from Bossu; list of subscribers; Books I-IV, with Observations.

The decorations throughout are by Fourdrinier after Kent.

According to the printed list (Vol. I and Vol. V, end) there were 610 subscribers for 1057 sets. A set was five volumes. Edward Earl of Oxford subscribed for sixteen sets for his father (died May 21, 1724), himself, and the countess. Fifteen persons took ten sets each; sixty-two persons subscribed for a total of 309 sets. The list is headed by the King, the Prince, and the Princess, and it includes an array of familiar names. It is interesting to compare this with the subscription list for the *Shakespeare*.

Courthope (E-C, V, 199 ff.) says Lintot agreed to furnish Pope with subscribers' copies without charge and pay £600 for the copy-right; the total amount received for the *Odyssey* was £4500.

Pope was assisted by Fenton, to whom was assigned the translation of Books I, IV, XIX, and XX, for which he received probably £200; and by Broome, to whom fell the translating of Books II, VI, VIII, XI, XII, XVI, XVIII, and XXIII, and the preparation of all the notes, for which task he was paid £500 and permitted to retain the £70 subscription money he himself had collected. Pope reserved over £3700 for himself.

In the account book (already referred to) an undated statement shows that Lintot paid to Pope, in copy money and subscribers' volumes, for Vols. I, II, and III £615-6-0; and for Vols. IV and V £425-18-7½

Really to arrive at the amount of money received is difficult. A thousand and fifty-seven sets at five guineas a set would produce 5285 guineas. The copyright money would raise the sum to approximately £5900, instead of Courthope's £4500. But Lintot complained that his contract did not include free copies for subscribers not secured by Pope himself. The dispute probably accounts for Pope's change of publisher as soon as the *Odyssey* was finished with.

Pope did not claim the *Odyssey* as his own work (note the wording of the titlepage), but the public came to feel it had a grievance against him. When the War of the Dunces broke out, the Shakespeare and the *Odyssey* became objects of special attack; and Pope never again published by subscription.

When the volumes were issued, there was some complaint of the badness of the paper and the want of margin (cf. E-C, V, 202). But a comparison of the subscription quartos of the *Iliad* and of the *Odyssey* does not seem to me to justify the complaint. Observe, however, the prices given in the note under Book No. 165.

Piece No. 94.

152. April.

The|*Odyssey*|Of|Homer.|[Large vignette]|  
London:|Printed for Bernard Lintot.|—|MDCCXXV.

Title in black and red.

Frontispiece: bust of Homer.—G. Vertue Sculp.

Half-title: Pope's *Odyssey*. Vol. I. A.

L. P. folio.      Sig.: A1; 1 leaf [frontispiece, inserted]; A2; a-f,  
B-Sss, in 2's.

Pp.: 6 pp.; [i]—xxiii; [xxiv, blank]; [1]—252.

Though the quarto has none, the L. P. folio has a half-title, on the verso of which is printed the "Privilege."

The vignette, decorations, and contents are as in the quarto.

Concerning measurements, see the note under Book No. 42.

## 153. April.

The Odyssey . . . Vol. I. . . .

Folio.        Sig.:

Pp.:

## 154. April?

The Odyssey . . . Vol. I. . . .

12mo.        Sig.:

Pp.:

## 155. April 23.

The|Odyssey|Of|Homer.|—|Translated from the Greek.|  
—|Vol. II.|=|

London:|Printed for Bernard Lintot.|—|MDCCXXV.

Title in black and red.

Privilege leaf before the title.

Head and tail-pieces, decorated initials.

4to.        Sig.: 2 leaves; B-Z, Aa-Rr, in 4's; Ss, in 2's.

Pp.: 4 pp.; [1]-272; 293-335; [336, blank].

Books V-IX, with Observations.

Piece No. 95.

## 156. April.

The|Odyssey|Of|Homer.—|Translated from the Greek.—|  
Vol. II|—|[Small ornament]|—|

London:|Printed for Bernard Lintot.|—|MDCCXXV.

Title in black and red.

Half-title: Pope's Odyssey. Vol. II. A.

The Privilege is on the *verso* of the half-title.

L. P. folio.        Sig.: A-Cccc, in 2's.

Pp.: 4 pp.; [1]-384.

Contents as in the 4to.

## 157. April.

The Odyssey . . . Vol. II. . . .

Folio.        Sig.:

Pp.:

## 158. April(?)

The Odyssey . . . Vol. II. . . .

12mo.        Sig.:

Pp.:

## 159. April.

The|Odyssey| . . . Vol. III. . . . MDCCXXV.

[As in Vol. II.]

4to.        Sig.: 2 leaves; B-Z, Aa-Tt, in 4's; Uu, in 2's; Xx-Zz, in 4's; Aaa, in 2's.

Pp.: 4 pp.; [1]-170; [173]-194; 193-331; 336-363; [364, blank].

Sig. Z2 is mismarked Aa2.

Books X-XIV, with Observations.

Piece No. 96.

## 160. April.

The|Odyssey| . . . Vol. III. . . . MDCCXXV.

[As in Vol. II.]

L. P. folio.        Sig.: A-Oooo, in 2's.

Pp.: 4 pp.; [1]-327; [328, blank].

Contents as in the 4to.

## 161. April.

The Odyssey . . . Vol. III. . . . MDCCXXV.

Folio.        Sig.:

Pp.:



162. April(?).

The Odyssey . . . Vol. III. . . . MDCCXXV.

12mo.      Sig.:

Pp.:

Vols. IV and V were published in 1726.

163.

The Works of Shakespear . . . Mr. Pope . . . Dublin:  
G. Grierson . . . 1725[–1726].

8vo.

8 volumes.

From Jaggard's *Shakespeare Bibliography*.

The first edition of Shakespeare's *Works* published in Ireland.



The more than "ten years" of translating and editing ended here. Of the twelve new pieces published within the year, two were of consequence in themselves, Vol. IV and Vol. V of the *Odyssey*. A third, the Familiar Letters to Henry Cromwell, was important rather for the train of consequences that ensued from it. The rest were minor affairs. The letters appeared in Curll's *Miscellanea*, and it is important to observe, what some students have failed to note, that this is quite a different book from either Lintot's *Miscellaneous Poems* (1726, 1727; referred to also as Lintot's *Miscellanies* or *Miscellany*) or the *Miscellanies* of Swift and Pope (1727-1728) published by Motte. The year is memorable in particular for the severest blow of adverse criticism directed against Pope. Oddly enough, too, it was administered in no spirit of animosity—or at least so Theobald avowed. And in spite of the tactlessness of his phraseology, Theobald honestly seems not to have anticipated that Pope would take offence at his criticism; which he published in a quarto volume (the format of Pope's *Shakespeare*) of 208 pages under the title of *Shakespeare Restored: Or, A Specimen Of The Many Errors As Well Committed, as Unamended, by Mr. Pope In his Late Edition of this Poet...* In his Introduction he compliments Pope: "It was no small satisfaction therefore to me when I first heard Mr. Pope had taken upon him the publication of *Shakespeare*. I very reasonably expected, from his known talents and abilities, from his uncommon sagacity and discernment, and from his unwearied diligence and care of informing himself by an happy and extensive conversation, we should have had our author come out as perfect as the want of manuscripts and original copies could give us a possibility of hoping." And on his last page: "And wherever I have the luck to be right in any observation, I flatter myself Mr. Pope himself will be pleased that *Shakespeare* receives some benefit." But Mr. Pope himself was not pleased,—neither by Theobald's manner nor by his matter. He held his peace, at least in public, till 1728, when in "*Peri Bathous*" (Motte's *Miscellanies*, Vol. III, q. v.) and in the *Dunciad* he chose, not to defend himself, but to satirize the man who had given him offence. In the spring Swift came to England after an absence of many years, and remained till late summer. Most of his time was spent with Pope at Twickenham. While at Pope's villa, he conducted through Erasmus Lewis the negotiations with Motte for the publication of *Gulliver's Travels*; and the two friends planned a collection of their miscellany pieces.



164. Before June?

Variant *a*(?).

[Miscellany Poems. Vol. I. By Mr. Pope. . . . The Fifth Edition . . . Lintot . . . 1726.]

Frontispiece:

Half-title:

Two volumes.

12mo.        Sig.:

Pp.:

This is Lintot's *Miscellany*.

I have not seen a copy of this book. It appears there were two issues of Lintot's *Miscellany*, one in 1726, the other dated 1727, and both called The Fifth Edition. The earlier issue is advertised in Lintot's list of books appended to Parnell's *Poems* of 1726, June 16; (q. v. *infra*); E-C, VI, 303, note, states that the fifth edition was published in 1726; and Dilke asserts (*Papers of a Critic*, I, 197) that there was an edition in 1726 and another in 1727. On Dec. 30, 1725, Pope wrote to Broome that he had put Broome's complimentary verses to Pope into the *Miscellany* (E-C, VIII, 109). If we may assume that it is much the same in contents as the issue of 1727 (Var. *b*?), which is described below, it varies considerably from the third and fourth editions of 1720 and 1722. And if so, again, then—

Two pieces are here first printed:

97. I, 195(?).—Epitaphium Simonis Harcourt.

97a. I, 202–203.—Solitude (*or* Ode on Solitude).

165. June 16 (*Daily Courant*).

Poems|On|Several Occasions.|—|Written by|Dr. Thomas Parnell,|Late Arch-Deacon of Clogher:|And Published by Mr. Pope.|—|[1 line Latin.—Hor.]|=|

London:|Printed for Bernard Lintot, at the Cross-Kyes|between the Temple Gates in Fleet-street.|—|M DCC XXVI.

Title in red and black.

8vo. Sig.: A, in 4's; B-R, in 8's.

Pp.: 8 pp.; [1]-221; [222, Index]; 34 pp. [Lintot's book catalogue].

In the imprint *Keys* is misspelled *Kyes*.

The second edition of Book No. 130.

In his catalogue at the end Lintot offers: the *Rape of the Lock* (Fifth Edition) and the *Key* (Third Edition), with cuts, for 1s. 6d.; the *Essay on Criticism* (Fifth Edition) and *Ode for Musick* (Third Edition), with frontispieces, for 1s.; the *Temple of Fame* (Second Edition), with a frontispiece, for 1s.; the *Iliad* for a guinea per volume in L. P. folio, 14s. in small folio, and 3s. in 12mo.; the *Odyssey* for 17s. per volume in L. P. folio, 12s. in small folio, and 3s. in 12mo.; and the Fifth Edition of Lintot's *Miscellany*, in two volumes, for 5s.

166. June (E-C, V, 202).

The|Odyssey|Of|Homer.|—|Translated from the Greek.|  
—|Vol. IV.|=|

London:|Printed for Bernard Lintot.|—|MDCCXXVI.

Title in black and red.

Privilege leaf before the title.

Head and tail-pieces, decorated initials.

4to. Sig.: 2 leaves; B-Ss, in 4's.

Pp.: 4pp.; [1]-285; [286, blank]; [289]-298; 297-319; [320, blank].

Books XV-XIX, with Observations.

Mist's *Journal*, No. 69, Aug. 20, advertises the last two volumes under a "This Day" heading for the first time.

Piece No. 98.

## 167. June.

The|Odyssey|Of|Homer.|—|Translated from the Greek.|  
 —|Vol. IV.|—|[Small ornament]|—|  
 London:|Printed for Bernard Lintot.|—|MDCCXXVI.

Title in black and red.

Half-title: Pope's Odyssey. Vol. IV. A

Head and tail-pieces, decorated initials.

L. P. folio. Sig.: A-Cccc, in 2's; Dddd, 1 leaf.

Pp.: 4 pp.; [1]-286.

Privilege on the verso of the half-title.

The ornament on the titlepage is different from that in Vols. II, III.

## 168. June.

The Odyssey . . . Vol. IV. . . .

Folio. Sig.:

Pp.:

## 169. June?

The Odyssey . . . Vol. IV.

12mo. Sig.:

Pp.:

## 170. June.

The|Odyssey|Of|Homer.|—|Translated from the Greek.|  
 —|Vol. V.|=  
 London:|Printed for Bernard Lintot.|—|MDCCXXVI.

Title in black and red.

Privilege leaf before the title.



4to. Sig.: 2 leaves; B-Tt, in 4's.

Pp.: 4 pp.; [1]-317; 11 pp. [Index, Errata, Names...Omitted].

The date of issue is the same as for Vol. IV.

Books XX-XXIV, with Observations; Postscript; Index, Errata, Names of Subscribers Omitted...

One piece is here first printed:

99a. Pp. 289-317.—Postscript By Mr. Pope.

Piece No. 99 for the volume.

### 171. June.

The|Odyssey|Of|Homer.|—|Translated from the Greek.|  
—|Vol. V.|—|[Ornament, as in Vol. IV]|—|  
London:|Printed for Bernard Lintot.|—|MDCCXXVI.

Title in black and red.

Half-title: Pope's Odyssey. Vol. V. A

Head and tail-pieces, decorated initials.

L. P. folio. Sig.: A-Llll, in 2's.

Pp.: 4 pp.; [1]-289; 8 pp. [Index]; 1 p. [blank]; 2 pp. [bastard title]; [1]-16.

The contents are as in the quarto, through the Index. The last eighteen pages are a reprint of Parnell's *Homer's Battle Of The Frogs and Mice*. Corrected by Mr. Pope, first published in 1717.

### 172. June.

The Odyssey . . . Vol. V. . . .

Folio. Sig.:

Pp.:

### 173. June?

The Odyssey . . . Vol. V. . . .

12mo. Sig.:

Pp.:

## 174. Before July(?).

Variant *a*.

Court | Poems. | In | Two Parts. | — | By Mr. Pope, &c. | — |  
[Ornament] | — |

London: | Printed for E. Curll in the Strand. 1726. |  
(Price 1s.)

12mo.      Sig.: 1 leaf; B, in 12's; D, 5 leaves.  
Pp.: 2 pp.; [1]–34.

Since unsold copies of *Court Poems* were bound in to compose part of copies of *Miscellanea* (Book Nos. 177ff.), it must have appeared beforehand.

The title-leaf is sig. D6 folded back.

Sig. B2 is misprinted A2; p. 3 is misnumbered 1.

In contents this edition varies from those of 1716 and 1719.

It includes the Basset-Table, Roxana, Toilet, Looking-Glass, To Mr. Lintot, First Psalm, To... Mr. Moore, Prudery, Epitaph... John Hewett..., To Lady... Montague (Piece No. 72), Atticus lines, Answer to them, and Verses occasion'd by a young Lady's Fall...

It omits the poems of *Court Poems, Part II*, of 1719, q. v.

## 175. Before July(?).

Variant *b*.

Court | Poems. | . . . Curll . . . 1726. | . . .

The same in title, description, and setting of type as Variant *a*.

Variant *b* changes slightly the head-pieces. On sig. B1 (no page numbers) there is a large bird, etc., which is used on p. 10 of both *a* and *b* and on p. 13 of *a*. On p. 13 there is an arabesque which is on p. 1 of both *a* and *b* and on p. 17 of *a*. On p. 17 is a different arabesque which is on p. 22 of both *a* and *b* and on sig. B1 of *a*.

My copy of Variant *b* is bound at the end of Curll's *Literary Correspondence*, Vol. IV, 12mo., 1736.

## 176. Before August(?).

Variant *c*.

Court Poems . . .

[Title as in Variant *a*.]

12mo.      Sig.:

Pp.:

From Grolier catalogue.

See notes under *Miscellanea*, below.

177. July 26 (*Post Boy*).

Miscellanea. In Two Volumes. — Never before Published. — Viz. I. Familiar Letters written to Henry Cromwell Esq; by Mr. Pope. II. Occasional Poems by Mr. Pope, Mr. Cromwell, Dean Swift, &c. III. Letters from Mr. Dryden, to a Lady, in the year 1699. — Volume I. —  
 London: Printed in the Year, 1727. Price 5s.

Frontispiece: portrait of Pope. — Clark & Pine Sc.

12mo. (in half-sheets). Sig.: A-P, in 6's.  
 Pp.: 12 pp.; [1]–155; 13 pp.

Of Vol. I all copies appear to be alike.  
 Vol. II is listed separately; see *infra*.

As to date of publication, some confusion has been caused among students by the 1727 on the titlepage. The two volumes were really published in the summer of 1726. The *Post Boy* advertisement in the issue of July 23–26 is mentioned in a note sent me by Professor Trent. A slightly later advertisement in *Mist's Journal* (No. 67, August 6, 1726, p. 3) may be quoted: "This Day is published, in two neat Pocket Volumes, Mr. Pope's Familiar Letters. On Wit and Humour, Love and Gallantry, Poetry and Criticism. Written to Henry Cromwell, Esq; in the Years 1707, 1708, 1709, 1710, and 1712. With several Original Poems. By Mr. Pope, Mr. Cromwell, and Sapho: Also Familiar Letters from Mr. Dryden to Corinna, the Year before his Death; and other curious Miscellanies by the most eminent Hands, none of which ever before published. Printed for H. Curll over-against Catherine-Street in the Strand. Price 5s."

There is other evidence of the publication of the *Letters* at this time. The *Daily Post* of Aug. 12, 1726, carries an advertisement similar to the one quoted. The *Letters* are mentioned in contemporary letters: Fenton to Broome, Sept. 6; J. Thomson to A. Hill, Oct. 20; and Pope to Caryll, Dec. 5 (cf. *Athenaeum*, Sept. 1, 1860).

Confusion in the minds of students was increased by a new advertising campaign in the summer of the next year, 1727. Thus the *Evening Post*, No. 2790, June 8–10, 1727, advertised: "On Thursday next will be published..." and No. 2795, June 20–22: "This Day is published..."

The portrait of Pope is Grolier No. 6.

Sigs. P2-P4 are the table of contents; sigs. P5-P6, Curll's book list.

Squibs of verse scattered through the *Familiar Letters* and not collected are:

"If Wit or Critic blame the tender Swain," p. 5.

"To Baker first my Service, pray," p. 6.

"Fatis agimur... Fate rules us...", p. 45.

"As long as Moco's happy Tree shall grow," p. 59.

"Tell me, by all the melting Joys of Love," p. 65.

The first poem is not in E-C; the others are, Vol. VI, 69, 105, 123, 129.

Eight pieces are here first printed:

100. Pp. 1-72.—Letters to Henry Cromwell, Esq;

102. Pp. 23-24.—Argus.

103. Pp. 37-38.—("You know where"...)

104. Pp. 73-77.—Verses occasioned by Mr. Durfy's adding an &c. at the End of his Name; in Imitation of Voiture's Verses on Neuf-Germain. By Mr. Pope.

105. Pp. 77-82.—An Epistle from Mr. Alexander Pope to Henry Cromwell, Esq;

106. Pp. 87.—Epigram Papal. On the Female Canticle. [In the Table (sig. P4 verso): "By Mr. Pope."]

107. P. 131.—To a fair Lady singing to her Lute. By Mr. Pope.

108. P. 132.—The Translator. By the Same.

Note.—If Curll's *Miscellanea* preceded Lintot's *Miscellany* (ed. 1726), then the "Ode on Solitude" should be listed here as No. 101. Pp. 16-17.

178. July 26(?).

Variant a.

Miscellanea. | The Second Volume. | I. An Essay upon Gibing. | With a Project for its Improvement. | II. The Praise of Women. | Done out of French. | III. An Essay on the Mischief of giving Fortunes with Women in Marriage. | IV. Swifteana: Or Poems by Dean Swift, and several of his Friends. | V. Laus Ululæ. The Praise of Owls. Translated from the Latin, | By a Canary Bird. |—| [Ornament] |—|

London: | Printed in the Year, 1727.

Frontispiece: portrait of Swift.—G. Vertue.

12mo. (in half-sheets). Sig.: 4 leaves; B-I, in 6's; K, in 2's;  
1 leaf [*Laus* title]; A, in 2's; B-I, in 6's; K, 3 leaves.

Pp.: 8 pp.; [1]–99; [100, blank]; 2 pp. [*Laus* title]; [i]–iv;  
i–ii; [3]–101; [102, blank].

The *Laus* title has a small plate [man and owls] on its verso; it may be sig. K4 folded back.

179. July 26(?).

Variant *b*.

Miscellanea. | The Second Volume. | . . .

[Title as in Variant *a*.]

12mo. (in half-sheets). Sig.: 4 leaves; B-I, in 6's; K, in 2's;  
1 leaf [*Court Poems* title]; B, in 12's; D, 5 leaves; A3–A12; B, B–C,  
in 6's; D, 5 leaves.

Pp.: 8 pp.; [1]–99; [100, blank]; 2 pp. [*Court Poems* title]; [1]–  
34; 1–32; 1–33; [34, Curll's book list].

180. July 26(?).

Variant *c*.

Miscellanea. | The Second Volume. | . . .

[Title as in Variant *a*.]

12mo. (in half-sheets). Sig.: 4 leaves; B-I, in 6's; K, in 2's;  
B, in 12's; A3–A12; B, in 6's; C, 5 leaves; B–C, in 6's; D, 5 leaves.

Pp.:

From the Grolier catalogue (entry No. 7).

In these three variants of this second volume of the *Miscellanea* there are six groups of sheets:

Group *r*.—Sigs. 4 leaves; B-I, in 6's; K, in 2's. The contents are the pieces numbered I to IV on the titlepage.

Group *s*.—Sigs. 1 leaf [*Laus* title]; A, in 2's; B-I, in 6's; K, 3 leaves. This is the *Laus Ululae*.

Group *t*.—Sigs. 1 leaf [*Court Poems* title]; B, in 12's; D, 5 leaves. This is *Court Poems* of 1726. In my copy it is Variant *a* (Book No. 174), but in the Grolier copy it is Variant *c* (Book No. 176).

Group *u*.—Sigs. A3–A12; B, in 6's. This is a pamphlet of N. Rowe's *Poems On Several Occasions*. There is no titlepage. I suspect it is a "remainder" copy of a pamphlet antedating the *Poetical Works Of Nicholas Rowe, Esq*; Second Edition in 1720.

Group *v*.—Sigs. B–C, in 6's; D, 5 leaves. This is a pamphlet, lacking the titlepage, published in 1714; see Book No. 33.

Group *w*.—Sig. C, 5 leaves. Qy.: Contents? This is in the Grolier collation (Book No. 180), between group *u* and group *v*.

Variant *a* contains groups *r*, *s*; Variant *b* contains groups *r*, *t*, *u*, *v*; Variant *c* contains groups *r*, part of *t* (sig. D, 5 leaves, is wanting?), *u*, *v*, and *w* (unless possibly the cataloguer mistook and misplaced sig. C, 5 leaves, for sig. D, 5 leaves).

One piece is here first published:

109. P. 81 (group *r*).—The Three gentle Shepherds.  
By Mr. Pope.





Though the twelve new pieces of this year are all of minor consequence, the poet was busy preparing others that were to make a great noise upon their publication in the following spring. Swift was in Twickenham again for months, his last visit to England. Together the two friends urged Gay forward in the composition of the *Beggar's Opera*; Swift abetted Pope in preparing the *Dunciad*; and Pope supervised work on the *Miscellanies* (published by Motte). Curll, in trouble over the publication of the *Memoirs* of Ker of Kersland and other books, was sentenced to pay a fine, stand in the pillory, lie in prison, and give security for his good behavior; but his business was carried on by his son Henry. James Moore Smythe, a friend of the Misses Blount and an acquaintance if not a friend of Pope, secured permission to use six lines of Pope's composing not yet published; and refused to expunge them from his about-to-be-published *Rival Modes* when Pope changed his mind and withdrew the permission. Why Pope changed his mind can only be conjectured. One suggestion has been offered that Pope was jealous of Smythe's friendship with the Misses Blount. A more likely one is that Pope made his demand when he learned that Theobald had written the Prologue for the play; because he was unwilling to appear as a collaborator in a book with the man he had chosen for the hero of the *Dunciad*. Smythe's persistence caused a charge of plagiarism to be bandied back and forth, and started a quarrel that was to be warm for years to come.



181. January? (Date of Dedication).

Atterburyana. | Being | Miscellanies, | By the late Bishop of  
Rochester, &c. | With | I. A Collection of Original Letters,  
&c. | II. The Virgin-Seducer. A true History. | III. The  
Batchelor-Keeper: Or, Modern Rake. | By Philaretus. | — | [4  
lines.—Buckingham's Sess. of Poets. 1719.] | — | [Orna-  
ment] |

London: | Printed in the Year M DCC XXVII. | Price  
2s. 6d.

A book list facing the title.

12mo. (in half-sheets).      Sig.: A–O, in 6's; 2 leaves; B–D, in  
6's; E, in 4's.

Pp.: 12 pp.; [1]–153; [154–155, Contents]; [156, blank]; 4 pp.;  
[1]–41; 3 pp. [book list].

The dedication is signed and dated: E. Curll. New-Year's Day,  
1726–7.

Curll continued his *Miscellanea* into a series, and reckoned this  
as his *Miscellanea*, Vol. V.

One piece is here first printed:

110. Pp. [ix–xi].—Postscript. Just arrived from  
Twicken-ham (as I am assured) Mr. Pope's Receipt to make Soup.  
For the Use of Dean Swift.

By "Postscript" is meant postscript to the Dedication.

The verses are by Gay; see E–C, VII, 80–81.

182. February? (Acted Jan. 27—Genest).

The | Rival Modes. | A | Comedy. | As it is Acted by | His  
Majesty's Company of Comedians, | At The | Theatre-Royal |  
In | Drury-Lane. | — | Written By | James-Moore Smythe, Esq; |  
— | [1 line Latin.—Virg.] | — |

London: | Printed for Bernard Lintot, at the Cross-Keys |  
between the Temple-Gates in Fleetstreet. 1727.

Half-title: The Rival Modes. A Comedy. (Price One Shilling  
and Sixpence.)

8vo. Sig.: A-E, in 8's.  
Pp.: 16 pp.; 1-61; [62-64, book list].

The Prologue was "written by Mr. Theobald."  
On p. 25 a line from the *Essay on Criticism* is quoted.

Six lines are here first printed:

111. Pp. 24-25.—"Tis thus that Vanity Coquettes  
rewards[A Youth of Frolick, an Old Age of Cards"]...

In March of the following year these lines were added to the version of "To Mrs. M. B. on her Birthday" in Motte's *Miscellanies*, Vol. 3; and in consequence a charge of plagiarism arose. These incidents were the beginning of a feud against Moore Smythe which lasted for years. The six lines are now lines 243-248 of the "Epistle to a Lady" (E-C, III, 111-112).

183. April 1 or earlier (*Evening Post*).

The | Altar of Love. | Consisting of | Poems, | And other |  
Miscellanies. | By the most eminent Hands. | — | Now first col-  
lected into a Volume. | — | [3 lines.—Dryden.] | — |

London: | Printed for H. Curll in the Strand. M. DCC.  
XXVII. | (Price Six Shillings.)

Frontispiece.—M. Vder Gucht Scul:

8vo. (in half-sheets). Sig.: 4 leaves; B-C, B-C, in 4's; D, 2  
leaves; 1 leaf, marked 2; [1 leaf, blank?]; B-F, in 4's.  
Pp.: 8 pp.; [1]-16; 1-22; [1]-40.

Nothing new is printed. The pieces included are:

A Receipt For A Soup. Address'd To Dean Swift. By Mr.  
Pope. (Pp. [v-vii])

Epitaph on... Secretary Craggs... [6 lines, signed:] A. Pope.  
(P. [viii])

Oratio. Nova Philosophia... J. Addison. (Pp. [1]-8)

An Oration... [The Oratio in English]. (Pp. 9-16)

An Apology for Mr. Moyle. (Pp. 1-22)

Popeana [quotations culled from Pope's poems and translations].  
(Pp. [1]-37)

The Worms. A Satire. (Pp. 37-40)

This is probably the earliest occurrence of the word *Popeana* (the quotations grouped on pp. 1-37 of the last set of pages).

There were two other editions of the book later.

184. June 15-22 (*Evening Post*).

Miscellanies|In|Prose and Verse.|—|The|First Volume.|  
—|[Device: monogram?]|=|

London:|Printed for Benjamin Motte, at the Middle-|  
Temple Gate in Fleet-Street. M. DCC. XXVII.

8vo. Sig.: A, in 8's; 2 leaves [apparently pasted on a stub];  
B-K, in 8's; two stubs between K6 and K7; L-Z, Aa-Cc, in 8's; Dd,  
in 4's.

Pp.: [1]-16; 4 pp. [Contents]; [1]-408.

One piece is here first printed:

112. Pp. [3]-16.—Preface. Signed and dated:  
Jonath. Swift. Alex. Pope. Twickenham, May 27. 1727.

Nothing else by Pope in Vol. I.

The First Volume was reprinted in 1728.

185. June 15-22 (*Evening Post*).

Miscellanies.|—|The|Second Volume.|—|[Device: mono-  
gram?]|=|

London:|Printed for Benjamin Motte at the Middle-|  
Temple-Gate in Fleet-Street. M DCC XXVII.

8vo. Sig.: 2 leaves; A-Z, in 8's.

Pp.: 14 pp.; 1-358.

One piece certainly by Pope and two commonly attributed to him  
are here first printed:

113. Pp. 268-284.—Memoirs of P. P. Clerk of This  
Parish.

114. Pp. 292-296.—Stradling versus Stiles...

115. Pp. 338-358.—Thoughts On Various Subjects.

The "Thoughts On Various Subjects" in Vol. I is by Swift.

## 186. September 2.

The Country Journal: or, The Craftsman.

4to. sheet.

[See a note in the Hope catalogue, pp. 54-55.]

A weekly journal, published Saturdays.

No. 1 appeared Monday, Dec. 5, 1726. The editor, Nicholas Amhurst, was powerfully aided by William Pulteney and Lord Bolingbroke.

No. 61, Sept. 2.—The History of the Norfolk Steward.

See the note under the reprint of 1731.

Piece No. 116.

187.

Variant *a*.

Several Copies Of Verses On Occasion of Mr. Gulliver's Travels. Never before Printed.

London: Printed for Benj. Motte, at the Middle Temple Gate in Fleet-street. M DCC XXVII.

Half-title: Verses On Mr. Gulliver's Travels. (Price Six Pence.)

8vo.(in half-sheets). Sig.: 4 leaves; B-D, in 4's.

Pp.: [1]–30.

The Grolier catalogue.

Four pieces are here first printed:

117. Pp. 5–9.—To Quinbus Flestrin...

118. Pp. 10–16.—The Lamentation Of Glumdalclitch.

119. Pp. 17–20.—To Mr. Lemuel Gulliver...

120. Pp. 21–30.—Mary Gulliver To Captain Gulliver...

188.

Variant *b*.

Several|Copies|Of|Verses|On Occasion of|Mr. Gulliver's|  
Travels.|—|Never before Printed.|—|[Ornament]|—|

London:|Printed for Benj. Motte, at the Middle Temple|  
Gate in Fleet-street. M DCC XXVII.

Half-title: Verses On Mr. Gulliver's Travels. (Price Six Pence.)  
Head and tail-pieces.

8vo.(in half-sheets). Sig.: 4 leaves; B, in 4's; \*, in 2's; C–D,  
in 4's.

Pp.: [1]–16; 17; 14–16; 17–30; 2 pp. [blank].

The Wrenn Library.

The two leaves marked with an asterisk for signature mark are inserted between sig. B and sig. C. Its four pages are numbered 17, 14, 15, 16.

Sig. D4 is blank.

Apparently the only difference between the two variants is that one contains two more leaves.

One piece is here first printed:

121. Sig.\*. Pp. 17, 14-16.—The Words of the King of Brobdingnag.

189.

Poems occasioned by Reading the Travels of Captain Lemuel Gulliver, Explanatory and Commendatory.

Dublin: . . . J. Hyde . . . 1727.

12mo. Sig.:

Pp.:

The Hoe sale catalogue, item 2747.

Hyde had published a 12mo. edition of *Gulliver's Travels* in Dublin in 1726.

190.

Variants *a* and *b*.

Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of several Ships. To which are prefix'd, Several Copies of Verses Explanatory and Commendatory; never before printed. Vol. I. The Second Edition. London: Printed for Benj. Motte, at the Middle Temple Gate in Fleet-street. MDCCXXVII.

Portrait.

Maps.

8vo. Sig.:

Pp.:

Vol. II.

From the Lefferts catalogue.



190a.

Variant *b*.

Travels . . . The Second Edition . . .

[As in Book No. 190.]

There are two variants of the *Travels*, "*Second Edition*." One has reprinted (?) Var. *a* of the *Several Copies Of Verses*; the other has reprinted Var. *b* of the *Several Copies Of Verses*. Mr. W. Spencer Jackson examined two specimens of each variant (cf. his bibliography of Swift, p. 144, in *Prose Works of Jonathan Swift, D.D. Edited by Temple Scott*. Vol. XII. London. George Bell and Sons. 1908). Jackson's collation is:

"8vo. Front., pp. xii, 148; vi, 164; vi, 155; viii, 199, and six plates. There are 20 pages (B. M. and Dyce, but 24 pages Bodl. and Forst.) of verses inserted at the beginning of the first volume before p. iii."

The Lefferts copy appears to belong to Var. *b*. The description, however, in the Lefferts catalogue is: "The preliminary poems here fill 22 pages, following the title, the first 12 unnumbered, the others numbered 21 to 30."

I have not examined a copy of either variant.

191.

The|Rival Modes.|A|Comedy.|As it is Acted by|His Majesty's Company of Comedians,|At The|Theatre-Royal|In|Drury-Lane.|—|The Second Edition.|—|Written By|James-Moore Smythe, Esq;|—|[1 line Latin.—Virg.]|—|

London:|Printed for Bernard Lintot, at the Cross-Keys|between the Temple-Gates in Fleetstreet. 1727.

Half-title: The Rival Modes. A Comedy. The Second Edition. (Price One Shilling and Sixpence.)

8vo. Sig.; A-E, in 8's.

Pp.: 16 pp.; 1-61; [62-64, book list].

The second is a close reprint of the first edition (February, 1727).

192.

Variant *b* (?).

Miscellany Poems.—|Vol. I.—|By Mr. Pope.—|[4 lines Latin prose.—Cicero pro Arch.]—|The Fifth Edition.—|London:|Printed for Bernard Lintot, at the Cross-Keys,|between the Temple-Gates in Fleet-street, 1727.

Frontispiece: portrait of Pope.—G. Vertue Sc.

Half-title: Mr. Pope's Miscellany. Vol. I.

12mo. Sig.: 3 leaves; a, in 12's; b, 8 leaves; A-I, in 12's; K, 8 leaves; L, 1 leaf.

Pp.: 6 pp.; 1-40; [5]-235; 3 pp. [book list].

The portrait is as in the edition of 1720, but from a re-engraved plate. It is a leaf inserted between the half-title and the title, its stub showing in my copy.

See the note under the Fifth Edition of 1726, Book No. 164 (Variant *a*?).

Vol. II accompanies Vol. I.

193.

The|Works|Of|Mr. Alexander Pope.—|To which are added,—|I. Cooper's-Hill. By Sir John Denham.|II. An Essay on Translated Verse. And,|III. A Translation of Horace's Art of Poetry.|By the Earl of Roscommon.|IV. An Essay on Poetry. By the Duke of|Buckingham.|V. An Ode to the Creator of the World.|VI. Alexander's Feast; or, the Power of Mu-|sick. An Ode in honour of St. Cecilia's Day. By|Mr. Dryden.|VII. A Poem on the Prospect of Peace. By|Mr. Tickell.—|[Ornament]|—|

Dublin:|Printed by and for George Grierson, at the|Two Bibles in Essex-Street. M, DCC, XXVII.

Title in black and red.

8vo. Sig.: 3 leaves; A-Z, Aa-Cc, in 8's; Dd, 5 leaves.

Pp.: 6 pp.; [iii]-xxv; [xxvi, blank]; [1]-45; 44, 45, 48; 2 pp. [half-title]; 49; 52, 53, 52, 53; 56-400; 361 [error for 401?]; 1 p. [blank].

The poems of Pope have a separate title-page, in black and red, following the general title:

The|Works|Of|Mr. Alexander Pope.|According|To the  
London Folio Edition.|—|The Second Edition:|—|To which  
are Added,| Several New Poems since publish'd| by the  
Author|—|[4 lines Latin prose.—Cicero pro Arch.]|—|

Dublin:|Printed by and for George Grierson, at the|two  
Bibles in Essex-Street. M, DCC, XXVII.

This is the "second" edition in respect of the Dublin *Works* of 1718 (Book No. 102), of which this is a reprint with additions.

The "several new poems" are five published between 1718 and 1727.

Pope's poems extend from the beginning to p. 286.

194.

Poetical Miscellanies, Consisting of Original Poems and  
Translations, by the Best Hands . . .

Dated 1727.

8vo.           Sig.:

Pp.:

The Second Edition.

Dealer's Catalogue.

A reprint of Steele's *Miscellanies* of 1713 (1714).

195.

Miscellany Poems: New Translations of the Ancient  
Poets, with several Original Pieces . . .

Dated 1727.

12mo.           Sig.:

Pp.:

Six vols.

Dealer's catalogue.

The third edition of the Sixth Part of Tonson's *Miscellany*, first published in 1709.

The year began with the brilliant success of Gay's *Beggar's Opera*, following hard upon the similar success of *Gulliver's Travels*. In March Pope published the third volume (designated on the titlepage "The Last Volume") of his and Swift's *Miscellanies*, beginning with the "Peri Bathous, or the Art of Sinking in Poetry," in which he holds up many writers to ridicule, indicating their names by initials. There were retorts upon the poet, of course. In May the *Dunciad* appeared in its first form: a brief preface, the text of the poem, and a few, very short notes. It went through from four to seven editions in London (the number depends upon the definition of "edition") and one in Dublin. And the *Dunciad*, too, of course, evoked many rejoinders, both in pamphlets and in the journals. Towards the end of the year Pope's edition of Shakespeare was reprinted, in 12mo., with some revisions and additions. The poet was forced, much against his will, to use some of the materials supplied by Theobald.

The great event of the year was the *Dunciad*. No original manuscript of the poem is known to be extant now. There is, however, a copy of the octavo edition of 1728 in the possession of Mr. Henry E. Huntington, of Los Angeles, California, upon the margins of which Jonathan Richardson the Younger copied variant readings from what he called the "Broglia Ms." These readings are reproduced in E-C, IV, 271, ff., notes.

The bibliography of the *Dunciad* has been studied more elaborately than that of any other piece by Pope. In 1854-55 Thoms and Dilke prepared a list of early editions of the *Dunciad* for N & Q, 1S, X, 477-78, 497-98, 512-20; XII, 161. This list, except the last item, is reprinted in E-C, IV, 299-311, with additions made by Col. Grant.



196. March 8 (*Daily Post*).

Variant *a*.

Miscellanies. | — | The | Last Volume. | — | [Device: monogram] | = |

London: | Printed for B. Motte, at the Middle | Temple Gate  
Fleet-Street. 1727.

8vo. Sig.: B, 9 leaves; C-G, in 8's; A, 3 stubs [i. e., the leaves have been excised] and 5 leaves; a-c, B-T, in 8's; U, 3 leaves; X, in 8's; Y, in 4's.

Pp.: 2 pp; [1]-92; [93-96]; 3 stubs [6 pp. cut out]; 2 pp.; 1-8; 17-64; 1-313; [314, book adv.]; 4 pp. [Contents].

In the first sig. B, the second leaf ["Advertisement to the Reader"] is an insert, its stub showing between B7 and B8. Sig. U of only 3 leaves is unusual; I find no stub of another leaf.

The first two groups of pages, 1-96 ["Bathos"] and 1-64 ["Cadenus"], were apparently inserted into this volume as an after-thought; though "Cadenus" was in type as early as June, 1727 (see Pope's letter to Motte).

Thirteen pieces are here first printed, and fragments of a fourteenth:

122. Pp. 3-[94].—Peri Bathous, Or The Art of Sinking in Poetry.

123. Pp. 3-92 *passim*.—[Quotations from Alcander: signed "Anon."] See pp. 22, 30, 52, 53.

124. P. 42 (third group of pages).—The Happy Life of a Country Parson.

125. P. 44.—A Tale of Chaucer ("Women ben full" ...)

126. P. 46.—The Alley.

127. P. 122.—Sandys's Ghost.

128. P. 128.—Umbra.

129. P. 134.—Macer.

130. P. 136.—Sylvia. A Fragment.

131. P. 138.—Artimesia.

132. P. 140.—Phryne.

133. P. 174.—Epigram on the Feuds about Handel and Bononcini.

134. P. 174.—On Mrs. T... 's.

135. P. 178.—The Balance of Europe.

Chapter XV (pp. 80-85) of *Peri Bathous* is a reprint of the "Receipt to Make an Epic Poem" (Book No. 17).

197.

Variant b.

Miscellanies. | . . . Motte . . . 1727.

Like Var. *a* with the exception that at the end (after sig. Y4) one leaf, without mark of signature or pagination, is added: Errata [7 lines of print].

197a. March 23 (*Monthly Chronicle*).

The History of the Norfolk Steward continued. In two Parts. The First, An Account of Mr. Lynn's private Character, and the Methods by which he grew Rich. The Second, Some farther Account of Mr. Lynn, and also of his Stating and Ballancing Accounts.

Size?      Sig.:

Pp.:

From the *Monthly Chronicle*.

Apparently no publisher's name was placed on the titlepage. The piece was "sold at the Pamphlet Shops," and the price was 6d.

See Book Nos. 186, 263.

198. May 18 (*Daily Post*).

First edition?

The|Dunciad.|An|Heroic Poem.|—|In|Three Books.| — |  
[Ornament: vase of flowers; whole cut is nearly circular]  
|—|

Dublin, Printed, London Re-printed for A. Dodd. 1728.

Frontispiece: Owl on a pedestal of books; beneath the cut is one line of print—"Dublin; Printed; London; Reprinted for A. Dodd." Variety 1.

12mo. (in half-sheets).      Sig.: A-E, in 6's; F, in 2's.

Pp.: 2 pp.; [i]-viii; 2 pp.; 1-51; [52, adv. of *Dulness*].

The frontispiece is sig. A1; the title-leaf, sig. A2 [pp. i-ii]; the Publisher To The Reader occupies pp. [iii]-viii; a half-title, 2 pp.

The poem extends to only 920 lines: Book I (pp. 1-14), lines 1-250; Book II (pp. 15-35), lines 1-382, as printed but really 384



(131 is misnumbered as 130, and 207 as 205, the error continuing thenceforward); Book III (pp. 36-51), lines 1-286.

The only notes are footnotes, and occur on pp. 1, 5, 6, 8, 10, 11, 12, 18, 19, 21, 37, 40, 42, 49, 50. There are eight lines of note on p. 49; no other page contains so much.

Some distinguishing marks are:

P. 1, line 1.—*Books* is plural; no letters are misplaced

P. 6, line 94.—*D—n* for the *D—s* of later edd.

P. 15, line 2.—*f* in *half* is out of alignment.

P. 23, line 159 [160].—*Spirits* for *Spirts*.

P. [52].—Advertisement of *The Progress of Dulness*.

The sale price was one shilling; not 6d, as is sometimes said.

The Owl frontispiece appears in three varieties, i.e., from three differently engraved plates. They may be easily distinguished by the legend that floats from the owl's beak. In Variety 1 (this edition) the second line in the legend is "Dunci-," with a hyphen. In Variety 2 there is the same "Dunci" but without the hyphen; Variety 2 is found in Book No. 200 (the "Gold Chains" edition, or Solly's No. CC). In Variety 3, found in octavos of 1729 and later, line two of the legend has "Dunciad" spelt out in full. There are several other differences among the plates. The owl frontispiece, Variety 1, is reproduced in E-C, IV, facing p. 263.

First(?) edition.

Thoms numbered this edition C, but I think it is probably the first edition. See an article in *Modern Philology*, XIII, No. 1, pp. 11-13; and the discussion *infra*. It is Lefferts No. [1A]; Grolier No. 23.

Piece No. 136.

Note.—If the description in the Locker-Lampson (Rowfant Library) Catalogue, p. 164, is correct there should be entered in my list, with a Book No. of its own, a Large Paper 12mo., an issue like the above 12mo., except that it is printed on large paper.

199. May 18-24.

Second edition?

The|Dunciad.|An|Heroic Poem.|—|In|Three Books.| — |  
[Ornament: a vase of flowers]|—|

Dublin, Printed, London Re-printed for A. Dodd. 1728.

Frontispiece: Owl plate, as in Book No. 198.

8vo.(in half-sheets). Sig.: 4 leaves; b, in 2's; B-G, in 4's;  
H, in 2's.

Pp.: 2 pp.; [i]-viii; 2 pp.; 1-51; [52, blank].

The Wrenn Library.

This book and the preceding were struck off from the same forms, with the least reworking of the forms possible. Descriptions of the two are alike for paging, line numbers (both by Books and by pages), foot-notes, etc. The two chief changes made intentionally are the alteration of the signature marks and the omission of the advertisement of *The Progress of Dulness*. A third notable difference (unintentional, I think) occurs in the first line of the poem, in which the 12mo prints *Books*, the 8vo *Book*. The chain-lines in the 12mo are horizontal, vertical in the 8vo. The paper seems to be of the same quality in the two editions.

Some distinguishing marks are:

P. 1, line 1.—*Book* is singular; *o* in *who* has dropped.

P. 5, note.—*Interludes* is the spelling (not *Enterludes*).

P. 6, line 94.—*D—n* for the *D—s* of later edd.

P. 9, catchword.—*A* (should be *As*).

P. 15, line 2.—*f* in *half* is out of alignment.

P. 23, line 159 [160].—*Spirits* for *Spirts*.

P. [52].—Blank.

The Wrenn copy, trimmed, measures  $6\frac{3}{16} \times 3\frac{13}{16}$  inches. The Hoe copy,  $8\frac{1}{16} \times 5$  inches, uncut, and annotated by Jonathan Richardson, now belongs to Mr. Huntington of California.

Second (?) edition.

Numbered *B* by Thoms and Dilke, this edition has of late years been reckoned the *princeps*. (No copy fitting the description of Thoms's *A* is now known to exist.) It is Lefferts No. 1; Grolier No. 22. My own opinion, however, is that this 8vo is the equivalent of a Large Paper edition of the 12mo above. It is mentioned specifically for the first time in *Mist's Journal*, June 8... "Where may be had the Dunciad, in octavo. Price 1s. 6d..."

As for priority between these two editions, the evidence is ambiguous. Meticulous comparison shows that the same forms (setting of type) were used. It was necessary to untie some of the forms in order to change the signature marks. A few slips resulted.

Page 1 (the first page of verse) is the *recto* of sig. B1 in each edition. There was no reason why the form should have been opened. But it was opened. The two *B*'s (signature marks in the bottom margins) have slightly different positions in the line; that of the 8vo falling under *e* of *the* in line 8, that of the 12mo under *th* of the same word. The typography of the 8vo is the worse: at the right-hand margin the *o* of *who* in line 1 has dropped, the period of line 2 has dropped, and *s* of *yourselves* in line 3 has slipped up (these are the only letters that touch the margin except in the catch-word); on the left margin the *5* of line 5 has slipped up. In mid-page, there

is no *s* in *Book* in line 1 of the 8vo. In the 12mo there is *Books* as in subsequent editions; the alignment is right except that *s* of *yourselves* in line 3 has slipped up (though less than in the 8vo). I think the 12mo was printed first; and compositor's carelessness in reworking the form is responsible for the appearance of the page of the 8vo. But I am not sure.

On page 5 three foot-notes are printed as a paragraph of three and a half lines. In each edition there is a signature mark: B3. In an octavo book printed on half-sheets, it was uncommon to place a signature mark on the third leaf; but it was done occasionally. No other third leaf is marked in this 8vo. In a duodecimo printed on half-sheets, it was the rule, of course, to mark the third leaf. The compositor was instructed to change the spelling of *Enterludes*: *Interludes*, the last word in line 3 of the note. He reset four words: *John Heywood whose Enterludes* (or *Interludes*), the latter half of the line. In the 8vo the letters *ob* of *obtained* at the beginning of line 2 have slipped up very noticeably. In the 12mo the alignment is right. What I think happened is, the printer hurriedly changed the half of line 3 of the 12mo, disturbed the alignment of the letters *ob*, and forgot to remove the signature mark.

On page 9 the 12mo does not and should not have a signature mark; the catch-word is *As* (correct). The 8vo has and should have the signature mark *C*; the catch-word is *A* (it should be *As*). It will be remembered, of course, that signature mark in mid-page and catch-word at the right margin are in one and the same line. Was the 8vo form opened to throw out the sig. C mark and correct the *A* catch-word to *As*; or was the 12mo form opened to insert a signature mark (*C*) and the *s* of *As* carelessly allowed to drop away (like the *s* in *Books* of p. 1, line 1)?

On p. 29 the 8vo has no signature mark, and the catchword (*This*) is cleanly printed; the 12mo (I have examined two copies) has a signature (D3), and the catchword (should be *This*) is all considerably blurred, the *i* notably so, and the *s* is entirely wanting.

Besides signature marks the printers placed small figures (1, 2, 3, 4) at the bottom of some pages. The purpose of these I do not understand. Possibly, studied by one who does understand their use, they may help determine the priority as between these two editions. The 8vo and the 12mo agree in placing at the bottom of p. iv a 1; p. 38, a 2. They disagree on p. 7 (8vo, 4; 12mo, 1); p. 16 (8vo, 3; 12mo, blank); p. 24 (8vo, 2; 12mo, 3); p. 26 (8vo, 2; 12mo, blank); p. 36 (8vo, blank, and catch-word badly aligned; 12mo, 4 and catch-word straight;); p. 47 (8vo, 1; 12mo, blank).

Reprints of this edition may be consulted in E-C, IV, 263-297, and Crowell's "Astor Edition" of the *Poetical Works*, pp. 537-569; but in both reprints the errors in line numbering have been silently corrected.

200. May 24(?).

Third edition?

The|Dunciad.|An|Heroic Poem.|—|In|Three Books.|—|  
[Ornament: small scroll-work design]|—|

Dublin, Printed, London Re-printed for A. Dodd. 1728.

Frontispiece: Owl, as above, but re-engraved, and without any imprint. Variety 2.

12mo (in half-sheets). Sig.: 1 leaf; A-E, in 6's.

Pp.: 5 pp.; iv-viii; 1-51; 52 [adv. of *The Progress of Dulness*].

As to date this edition probably preceded the "Second Edition," since it incorporates none of the alterations of the latter.

It is most likely a pirated one, issued from the shop of Curll, who continued to observe the old rule of capitalizing common as well as proper nouns, a rule which Bowyer and the better printers were discarding. Cf. the Lefferts catalogue, p. 11.

The frontispiece is a separate leaf (unlike that of all other editions of 1728), not counted in signatures or pagination; and just possibly it may not have been originally included in all copies.

There is no half-title leaf between p. viii and p. 1.

The "Publisher to the Reader" occupies pp. [iii]-viii, but is re-distributed so that there is less matter (only one paragraph) on p. [iii], and more on p. viii (twenty-two lines).

Ornaments and the guiding principle of capitalization are different throughout from the two editions already described.

Some distinguishing marks are:

P. 1, line 1.—*Books*, with the *s*.

P. 5, line 76.—*Gold chains* for *Glad chains*.

P. 5, note.—*Interludes* for *Enterludes*.

P. 6, line 94.—*D—n* for the *D—s* of later edd.

P. 9, catchword.—*As* not *A*.

P. [52].—Advertisement of *The Progress of Dulness*.

Apparently this book was set up from the 12mo (Book No. 198) as copy, with the substitution of *Interludes* adopted from the 8vo. If one may be allowed to compound inferences, it looks as if Curll secured an 8vo after he had given a 12mo to his compositor for copy, and adopted the lone alteration, presuming it to be the author's "last correction." See the note on priority in the discussion of the 8vo, above.

Third(?) edition.

This edition, unknown to Thoms and not in the list in E-C, was numbered CC and briefly described by E. Solly in *N. & Q.*, 5S, XII,



304 (Oct. 18, 1879), and in the *Athenaeum*, Oct. 24, 1885. It is Lefferts No. 2; Grolier No. 24.

It is sometimes called the "Gold chains" edition (see distinguishing marks, above). The misprint is remarked on in a note to line 86, Book I (p. 8), of the 4to Dunciad of 1729. That remark is further evidence that this edition is a real pirated edition.

201. May 27 (*Daily Post*).

Variant *a*.

The|Dunciad.|An|Heroic Poem.|—|In|Three Books.| — |  
The Second Edition.|—|[Ornament: a vase of flowers, etc.,  
the cut being oval in shape]|—|

Dudlin, Printed; London, Re-printed for A. Dodd. 1728.

Frontispiece: Owl, as in the first edition.

12mo (in half-sheets). Sig.: A-E, in 6's; F, in 2's.

Pp.: 2 pp.; [i]–viii; 2 pp.; 1–51; [52, blank].

The imprint misspells *Dudlin* for *Dublin*.

The variations from the first 12mo are few and slight.

The compositor has followed copy with so great exactness, especially in the latter half of the book, that elaborately minute inspection is required to perceive that the type has been reset throughout. Some ornaments are different from those of the first 12mo; some same ornaments are in different positions.

Some distinguishing marks are:

P. [i], title.—*Dudlin* for *Dublin* in the imprint.

P. 1, line 1.—*Books* is plural.

P. 5, note.—After "Sir Geo. Tho—" is added "Lord Mayor of London." *Enterludes* is spelled with an *E*.

P. 6, line 94.—"And furious *D*—s foam in *W*—'s rage." Earlier edd. have *D*—*n*.

P. 7, line 116.—... "worthy *W*—s, *Q*—s, and *Bl*—." Earlier edd. have "*W*—y, *W*—s, and *Bl*—."

P. 7, note.—Two notes, making a single line of print, are added: "Old Printers" and "Philemon Holland."

P. 22.—Two lines of verse (142–143) are transferred from this page to make room for a note (here first added) concerning Curll in the pillory.

P. 23.—Contains lines 142–163 (earlier edd. have lines 144–163).

P. 23, line 159 [160].—*Spirts*, the correct word.

Thoms apparently never knew of this variety of the Second Edition. It is not in Lefferts; it is Grolier No. 25.

202. May 27-31 (?). Variant *b*.

The | Dunciad. | . . . The Second Edition . . . Dublin.  
. . . 1728.

[As under Variant *a*.]

Variant *b* is like Variant *a*, except that *Dudlin* in the imprint has been corrected to *Dublin*.

On p. 26 the *d* of the catchword (*Hold*) has slipped far up; in Var. *a* its alignment is correct.

Thoms numbers this "Second Edition" *D*, and makes no distinction between the Variants. It is Lefferts No. 3; not in Grolier.

203. June 8 (*Mist's Weekly Journal*). Variant *a*?

The|Dunciad.|An|Heroic Poem.|In|Three Books.|—|The  
Third Edition.|—|[Ornament: vase of fruit, surrounded by  
scroll-work and flowers, cut nearly circular]|

Dublin, Printed; London, Re-printed for A. Dodd. 1728.

Frontispiece: Owl, as in the first edition.

12mo (in half-sheets). Sig.: A-E, in 6's; F, in 2's.

Pp.: 2 pp.; [i]-viii; 2 pp.; 1-51; [52, blank].

Made up from the Lefferts catalogue (facsimile and description).

This edition is numbered *DD* by Thoms, and imperfectly described in *N & Q*, 1S, XII, 161 (omitted from E-C). It is Lefferts No. 4; Grolier No. 26.

The description in the Lefferts catalogue is: 'An undescribed edition, coming between Thoms' "D" and Colonel Grant's "D2." Except for different tailpieces, Books I and II agree very closely typographically with No. 3 [the Second Edition], being without the changes and corrections found in the next. Book III agrees exactly, apparently, with No. 5.' Book III includes pp. 36-51.

The words "Third Edition" and the ornament on the titlepage distinguish this from preceding editions; and the ornament, from the following one. Both varieties of the "Third Edition" have many peculiarities to distinguish them from earlier editions; and upwards of thirty peculiarities distinguish them from one another.

## 204. June 8-15(?).

Variant *b*?

The|Dunciad.|An|Heroic Poem.|In|Three Books.|—|The  
Third Edition.|—|[Ornament: surrounded by much scroll-  
work sits a female figure, Justice, blindfolded and holding a  
sword and a balance]|

Dublin, Printed; London, Re-printed for A. Dodd. 1728.

Frontispiece: Owl, as in the first edition.

12mo (in half-sheets).      Sig.: A-E, in 6's; F, in 2's.  
Pp.: 2 pp.; [i]-viii; 2 pp.; 1-51; [52, blank].

This is Col. Grant's *D2* (E-C, IV, 309); Lefferts No. 5; not in Grolier.

I have not access to Book No. 203, and can not make comparisons; these two "Third Editions" may be from entirely different settings of type, or they may not.

Some distinguishing marks are:

P. 5, line 72.—*fools colours* (Second Edition, or D, connects with a hyphen).

P. 5, note.—Footnote signs are \* † ‡ (in D: \* || \*).

P. 5, line 85.—*ancient* (D: *antient*).

P. 6, line 94.—"*D—s* foam in *W—y's* rage" (D: "*W—'s* rage").

P. 6, line 95.—Misnumbered 25.

P. 7, line 116.—"*Withers, Quarles, and Blome*" (D: "*W—s, Q—s, and Bl—*").

P. 11, line 190.—"*W—d*" (D: "*W—*").

P. 29, line 277.—"*R— and Wh—y*" (D: \*\*\* and \*\*\*).

P. 31, line 310.—*Shadwell* (D: *Sh—*).

P. 33, line 353.—*Toland* (D: *T—d*).

P. 34, line 365.—*Centlivre* (D: *C—re*).

P. 41.—Contains lines 85-104 and a note (In D lines 103-104 with the note are on p. 42).

P. 46.—A six line note (to line 185 of the poem), beginning "*\*Dr. Faustus* the subject"... (in D there is no note, but line 185 contains an asterisk).

## 205. June 14.

The Daily Post. Numb. 2724. Friday, June 14, 1728.

London: Printed by R. Nutt in the Old Baily near Ludgate: Where Advertisements are taken in.



Folio half-sheet.

The imprint is on the *verso*, at the bottom.  
There are three columns to the page.

One piece is here first printed:

137. P. 1, col. 3, top.—“Whereas...”

This is an advertisement (the second in the column) of seven lines, in the first person, and signed *A.P.* It asserts that Pope was in his home in Twickenham all of “Thursday last,” and consequently he could not have been “whip’d in Ham-Walks,” as had been insinuated in a *Popp upon Pope*.

The advertisement is reprinted in *The Popiad*, 1728, and quoted thence by Carruthers in his *Life of Pope*, 1857, p. 269, with the assertion that “no such advertisement appears in the paper of that date.” Carruthers is mistaken; I have a copy of the paper, and the advertisement is there. There is the possibility, of course, that the *Post*, like some modern newspapers, issued two editions that day, one of which—the one examined by Carruthers—did not carry the advertisement.

That Pope caused the advertisement to be inserted is strongly improbable. More likely it is a device of one of his adversaries in the War of the Dunces to help the sale of anti-Pope books, advertised in the same issue.

206. July 15 or earlier (Swift’s letter to Pope, July 16).

The|Dunciad.|An|Heroic Poem.|—|In|Three Books.|—|  
Written by Mr. Pope.|—|[Ornament: Cupid shooting an  
arrow]|=|

London:|Printed, and Dublin Re-printed by and for|G.  
Faulkner, J. Hoey, J. Leathley, E. Ha|milton, P. Crampton,  
and T. Benson,|MDCCXXVIII.

8vo (in half-sheets).      Sig.: 4 leaves; B-E, G, in 4’s.

Pp.: [i]–vi; [7]–47; [48, blank].

The Wrenn Library.

There is no frontispiece; the title-leaf is pp. [i–ii]; there is no sig. F.

This is Thoms No. E; Grolier No. 27; it is not in Lefferts.

It was probably set up from a copy of the first 12mo edition—line 1 of the poem (p. 7) has *Books* plural; and *Enterludes* (p. 11, note) is spelled with *E*—in which Faulkner’s London correspondent

had inserted the proper names in script (cf. Book III, line 271, in which the *E—n* of the London edition becomes *Ecyden* in this—the Dublin compositor's misreading of a *u* and a long *s* in *Eusden*). See a discussion in the *Nation* (N. Y.), May 14, 1914. The placing of Pope's name upon the titlepage is, I think, the work of the correspondent, not any acknowledgment authorized by Pope.

207. Before September 15 (E—C, V, 282 and note).

The|Posthumous Works|Of|William Wycherley Esq;|In|  
Prose and Verse.|—|Faithfully publish'd from His Original  
Manu-|scripts, by Mr. Theobald.|—|In Two Parts.|—|To  
which are Prefixed,|Some Memoirs of|Mr. Wycherley's Life.|  
By Major Pack.|=|

London: |Printed for A. Bettesworth, J. Osborn, W.  
Mears, W. and J. Innys,|J. Peele, T. Woodward; and F.  
Clay. 1728.

8vo. Sig.: A, b, in 4's; 1 leaf; B—F, B—Q, in 8's.

Pp.: [i]—iv; 5—14; 4 pp.; 1—80; 1—240.

Many but not all of the last signatures, B—Q (pp. 1—240), are marked "Vol. II."

A dealer's catalogue lists a copy that "contains the two scarce canceled pages at the end." I do not know what leaf was canceled.

One piece is here first printed:

138. Pp. 3—4 (third series).—"Thus either Men in  
private useless Ease|...|Kept fresh by Motion, and unchang'd by  
Change."

These verses are in the middle of Wycherley's poem "The Various Mix'd Life..." They are insinuatingly claimed by Pope in a footnote to his letter to Steele, June 18, 1712 (E—C, VI, 390—391 and 391 note). How many lines are by Pope is uncertain; I have designated twenty-six lines, in two paragraphs.

208. November 1 (?) (*Daily Post*).

Miscellanies|In|Prose and Verse.|—|The|First Volume.|  
—|[Device: monogram]|=|

London:|Printed for Benjamin Motte, at the Middle-|  
Temple Gate in Fleet-Street.|—|M DCC XXVIII.

8vo. Sig.: 1 leaf; B-Z, Aa-Cc, in 8's; Dd, in 4's.  
Pp.: 2 pp.; [i]-ii; 1-350; 353-408.

This is a reprint of Vol. I of 1727 (Book No. 184); the type was reset throughout.

It contains nothing by Pope, since the Preface is omitted; the remaining pieces are the same as in the first edition.

Query.—Vol. II of 1727 contains pieces by Pope. Was it, also, reprinted at this time? The 12mo reprint of 1733 is called "The Second Edition," though there was also a 12mo edition of the three volumes in 1731.

## 209. November 4 (*Daily Post*).

The Works of Shakespear. In Eight Volumes. Collated and corrected . . . by Mr. Pope. The Second Edition. London . . . J. Tonson . . .

Dated 1728. 12mo. Plates.

With additions and corrections.

A ninth volume of attributed plays was added.

From Jaggard's *Shakespeare Bibliography*, p. 498.

In this edition Pope was forced to profit by suggestions published in Theobald's *Shakespear Restored* (1726), but he acknowledged his indebtedness to Theobald grudgingly.

## 210.

The Works of Shakespear . . . J. and J. Knapton . . .

Dated 1728. 12mo. Ten volumes.

From Bm.

Later editions of Pope's *Shakespear* were:

1731. J. and J. Knapton. 9 vols. 8vo. Qy: Pope's edition?

1734-36. J. Tonson. 8 vols. 12mo.

1735 (misdated 1635). Tonson. 9 vols. 8vo.

1734-35. R. Walker. 7 vols. 12mo. Qy.: Pope's edition?

1747. Warburton's edition used much of Pope's material.

For the rest, see Jaggard's *Shakespeare Bibliography*, p. 498 ff.

## 1729

In the spring of 1729 the "War of the Dunces" entered a new phase with the publication of the enlarged *Dunciad*. Though the text of the poem was not greatly changed relatively, the size of the book was quadrupled by the addition of prolegomena, a mass of foot-notes, and appendices, in which Pope made his attacks upon his antagonists more direct and more pungent. Replies again were numerous. In the autumn Pope tried to offset Theobald's *Wycherley* book by publishing his *Posthumous Works of Wycherley*. The book made no noise at the time, but was to play a curious role in 1735.



211. April 10 (*Monthly Chronicle*). Variant *a*.

The|Dunciad,|Variorum.|With The|Prolegomena of Scrib-  
lerus.|[Vignette: Ass laden with books]|  
London.|Printed for A. Dod. 1729.

The titlepage is engraved.

4to. Sig.: 1 leaf; a-b, B-O, in 4's; P, 2 leaves; Q-X, in 4's.  
Pp.: 2 pp.; [1]-16; 2 pp. [half-title]; [1]-6; 9-29; [30, blank];  
2 pp. [half-title]; [1]-118; cxix-cxxiv.

The vignette is Ass, variety 1.

In the imprint "Dod" may be spelled with a single final *d* either accidentally or intentionally. The impression meant to be conveyed was that the book was published by A. Dodd (the widowed Mrs. Dodd was still carrying on the business under her husband's name), who had been nominally the publisher of all the London editions of 1728. The real publisher of this quarto was Lawton Gilliver, owner of the copyright since December, 1728. See further, E-C, IV, 309; and *Modern Philology*, XIII, 16-18.

In sig. B there are no pp. 7-8 (second series); the half-title is B1, but is not counted in pagination; so B4 is pp. 5-6.

Much of the book was in type in the autumn of 1728, and it seems to have been Pope's intention for a time to publish it then.

Pope's name is not printed on the titlepage, and he did not openly avow the authorship till 1735. The poem was known to be his, however, shortly after its appearance in 1728. In this quarto his authorship was more than hinted in several places, in the Testimonies of Authors, A Parallel Of The Characters, A List Of All our Author's Genuine Works, etc.

Pope's friends assisted him in preparing the "critical apparatus" (the satire upon editorial methods), but no allotment of individual responsibility has ever been made.

For the critical apparatus and the notes this is the first edition. The poem itself was not greatly changed in length; here there are 1014 lines as against the 920 of the editions of the previous year.

The book is described lengthily in E-C, IV, 301-303.

The price was 6s. 6d.

The contents are arranged in four groups:

P. [i].—The title.

P. [1].—Pieces contained in this Book.

Pp. 3-4.—Advertisement.

Pp. 5-16.—A Letter to the Publisher, etc.

- Pp. [1]–21.—Testimonies of Authors.  
 Pp. 22–26.—Martinus Scriblerus Of The Poem.  
 Pp. 27–29.—Arguments to the Books.

Pp. [1]–79 (beginning at sig. F).—Text of the poem, with notes at the foot of the page. Book I, lines 1–260; Book II, lines 1–398, as numbered (should be 396; 163 is misnumbered 165, and the error continues thenceforward); Book III, lines 1–358.

- P. 81.—M. Scriblerus Lectori.  
 Pp. 82–86.—Indexes; half-title.  
 Pp. 87–90.—Preface [to the editions of 1728].  
 Pp. 91–94.—A List of Books, Papers, and Verses...  
 Pp. 95–98.—A Copy of Caxton's Preface to...Virgil.  
 Pp. 99–103.—Virgilius Restauratus...  
 Pp. 104–111.—A Continuation of the Guardian...  
 Pp. 112–117.—A Parallel Of The Characters Of Mr. Dryden and Mr. Pope...  
 P. 118.—A List Of All our Author's Genuine Works.  
 Pp. cxix–cxxiv.—Index...[to]...the Notes...

The "Continuation of the Guardian" is a reprint of Book No. 14 (or Piece No. 19).

Most of the "apparatus" material of the quarto is retained in subsequent editions of the *Dunciad*.

This text of the poem, without the notes, is reprinted in Warton's edition of the *Works* (1797, V, 335, ff.; again Basel, 1803, V, 303 ff.).

The vignette of the titlepage is reproduced in Carruthers's *Poetical Works* (1853), III, 4; and, without the Latin motto on left and right margins, in E–C, IV, frontispiece.

This is Thoms No. F; Lefferts No. 6; Grolier No. 28.

One piece is here first printed:

140. Pp. 99–103.—Virgilius Restauratus...

This piece is reprinted as a separate entity in Motte's *Miscellany*, Vol. 4 (the "Third Volume"), 1732; and in editions of Pope's *Works* after 1750 it appears among the miscellaneous prose pieces; it is in E–C, X, 421 ff.

The volume is Piece No. 139.



212. April(?).

Variant *b*.

The|Dunciad,|Variorum.| . . . 1729.

[As under Variant *a*.]

4to.

This quarto is like the preceding in all respects except that at the end is added one leaf, without mark of signature or pagination, on which are twelve lines of print, headed: Addenda. M. Scriblerus Lectori.

This is noted by Thoms under his No. F (E-C, IV, 303). Copies are not so rare as his note would imply, but it is not in Lefferts or Grolier.

213. April 10-17.

The Dunciad. With Notes Variorum, And The Prolegomena Of Scriblerus.

London: Printed for A. Dod. 1729.

Title in black and red.

Frontispiece: Ass, variety 1.

8vo (in half-sheets). Sig.: A-Z, Aa-Gg, in 4's.

Pp.: [1]-24; [17-18]; 19-221; ccxxii-ccxxxii.

British Museum copy.

The date is inferred from the fact that this edition almost certainly preceded the Var. *b* of Gilliver's 8vo, described below.

The frontispiece plate may have been reengraved, but I incline to think it was cut out of the plate used for the (engraved) titlepage of the 4to.

The titlepage looks as if it was prepared for a 12mo. In its entirety it is the size of the Gilliver 8vo titlepage (see below) down to, but excluding, the Gilliver imprint.

The copy in the British Museum is numbered 12274. i. 10.

This is Thoms No. I; it is not in Lefferts or Grolier.

214. April 17 (*London Evening Post*).Gilliver Variant *a*.

The|Dunciad.|With Notes|Variorum,|And The|Prolegom-  
ena|Of|Scriblerus.|=|

London:|Printed for Lawton Gilliver at|Homer's Head,  
against St. Dunstan's|Church, Fleetstreet, 1729.

Frontispiece: Ass, variety 1.

8vo (in half-sheets). Sig.: A-Z, Aa-Gg, in 4's.

Pp.: [1]-24; [17-18]; 19-221; ccxxii-ccxxxii.

The frontispiece is sig. [A1], pp. [1-2].

This and the preceding Dod 8vo are from the same setting of type. See Thoms's note E-C, IV, 305. The single difference is in the title-page.

The price was 3s.

The leaf sig. Bb3 (pp. 189-90) is the original leaf, having on p. 190 a note on *Mist's Weekly Journal*, June 8, of only two lines. Subsequently the note was lengthened to eight lines.

This is not in the lists of Thoms, Lefferts, or Grolier. It preceded Thoms No. H, which is Gilliver Var. *b*, below.

215. April 24 (*London Evening Post*).Gilliver Variant *b*.

The|Dunciad.|With Notes|Variorum,| . . . Gilliver . . .  
1729.

[As under Var. *a*.]

Frontispiece: Ass, variety 1.

8vo (in half-sheets). Sig.: A-Z, Aa-Gg, in 4's; 1 leaf.

Pp.: [1]-24; [17-18]; 19-221; ccxxii-ccxxxii; 2 pp.

Variant *b* is like Variant *a* in all but two respects—first, the original leaf Bb3 (pp. 189-90) has been canceled, and a substitute pasted on its stub; and, second, an errata leaf added at the end.

The two changes were made at the same time. A quarter-sheet (a single piece of paper that folded into two leaves) was printed, half of it a revision of sig. Bb3 (pp. 189-90), made for the purpose of expanding a two-line note on *Mist's Weekly Journal*, June 8, on p. 190, to eight lines; and the other half of it a two-page errata leaf,

"M. Scriblerus Lectori," which is a considerable revision of the "Lectori" of p. 81 of the 4to. The binder was expected to separate the two leaves, pasting the revised leaf to the stub of the canceled leaf, and inserting the errata leaf elsewhere, usually at the end of the book. I have a copy in which the whole quarter-sheet intact is inserted between sig. Bb2 and the original sig. Bb3, which was not removed.

The revised, eight-line form of the note on *Mist's Journal* is quoted on the Addenda leaf of Dob Variant *b*, published April 28 or 28 (see below).

In another of my copies the extra Errata-leaf is inserted at the front, between pages 8 and 9; and at the end is bound in (the volume is in contemporary calf) a four-page catalogue of "Books printed for and sold by T. Worrall, at the Judge's-Head over against St. Dunstan's Church, Fleet-Street."

This is Thoms No. H; it is not in Lefferts or Grolier, but see under Gilliver Variant *d*, below.

## 216. April 23-24 (*London Evening Post*).

Dob Variant *a*.

The | Dunciad, | Variorum, | With The | Prolegomena of  
Scriblerus. | [Vignette: Ass, reproduced from the 4to] |  
London. | Printed for A. Dob. 1729.

The titlepage is engraved.

8vo (in half-sheets). Sig.: 1 leaf; A-P, a-d, in 4's; e, in 2's.  
Pp.: 2 pp.; [i]-xxxvii; 3 pp. [arguments to the books]; [1]-80;  
[i]-xxx; 6 pp. [Index].

The vignette is Ass, variety 2.

On the titlepage the publisher's name *Dob* is spelled with a *b*, not with a *d*.

This is a reprint of the quarto. It is almost certainly a pirated edition, from the shop of Edmund Curll. Cf., for example, the capitalization in the book, and see the note under the "Gold chains" edition of 1728; observe the note under Var. *c* of Gilliver's octavo edition, below; and the contentious rival advertisements in contemporary newspapers are a further strand of evidence. Professor Lounsbury (*Text of Shakespeare*, pp. 252-254) inferred, wrongly, I think, that Gilliver issued two editions and sponsored the competitive advertising as a selling device.

The price of the book was 2s.

This is not in Thoms, Lefferts, or Grolier, but see under Var. *b*, below.

217. April 26-28 (*London Evening Post*).

Dob Variant *b*.

The|Dunciad,|Variorum.| . . . Dob. 1729.

[As under Var. *a*.]

8vo (in half-sheets). Sig.: 1 leaf; A-P, a-d, in 4's; e, in 2's; f, 1 leaf.

Pp.: 2 pp.; [i]-xxxvii; 3 pp.; [1]-80; [i]-xxx; 6 pp.; 2 pp. [Addenda].

The two variants of the Dob edition are exactly alike through sig. e2. Var. *a* concludes there; Var. *b* adds a leaf, with the signature f but without page numbering, beginning: "Addenda to the Octavo Edition of the Dunciad, printed for A. Dob (Price Two Shillings) which have been published in the News-Papers as Defects and Errors, but were really wanting in the Quarto Edition it self, and have only been added to another Edition in Octavo, printed for Gilliver, for which he charges the Publick Three Shillings;" and contains the corrections noted in Gilliver's 8vo, among them the eight-line note on *Mist's* commented on above. This leaf was advertised to be given to any who had purchased a copy of Dob's edition (*i.e.*, Var. *a*) before the leaf was published.

This Dob 8vo has been mistakenly considered the first 8vo edition of 1729 since Thoms prepared his list in *N. & Q.* in 1854.

This is Thoms No. G; Lefferts No. 7; Grolier No. 29.

The existence of Mrs. A. Dodd is, of course, well established. And there are numerous advertisements in which her name is spelt *Dod*. It is not commonly known, but it is a fact, that there was an obscure bookseller, a Mrs. Dob. She committed suicide shortly after this time. I think I can show a strong probability that neither woman's permission was asked for the use of her name as publisher of the Dunciads of 1729.

218. April-May (?).

Gilliver Variant *c*.

The|Dunciad,|With Notes|Variorum,| . . . Gilliver . . . 1729.

[As under Variants *a*, *b*, Books Nos. 214, 215.]

Frontispiece: Owl, variety 3.

8vo, and the rest as under Gilliver Var. *b*.

Only the frontispiece distinguishes between the two Variants *b* and *c*. In Var. *b* the frontispiece is the Ass; in Var. *c*, the Owl. But this Owl is from a new plate, though it is similar to the frontispiece of the edition of 1728. In the first two varieties only the words "The Dunciad" are printed on the pennon that flies from the bird's beak; in variety 3 the word "Variorum" is added.

An explanation, probably true, for the shift from the Ass to the Owl frontispiece in Gilliver's edition is given in Savage's *Collection of Pieces* . . . , 1732, p. vii: "Some false editions of the Book [meaning all the editions of the Dunciad of 1728] having an Owl in their Frontispiece, the true one [the 4to of 1729], to distinguish it, fixed in its stead an Ass laden with Authors. Then another surreptitious one [the Dob 8vo] being printed with the same Ass, the new Edition in Octavo [Gilliver's 8vo] returned for Distinction to the Owl again."

Commonly this Owl frontispiece does not have any words printed on its *recto*. In some specimens of the volume there does appear, however, a leaf having on the one side (*verso*) this same Owl and on the other (*recto*) the words: "The Dunciad" to serve as a sort of half-title. Col. Prideaux asserted (*N. & Q.*, 10S, XII, 150-152): "This half-title is never found when the Owl is used as a frontispiece." I have a volume, nevertheless, in which the frontispiece has "The Dunciad" printed on the *recto*; and, though labored examination has not enabled me to be absolutely sure, I am almost sure that this frontispiece and its accompanying titlepage are printed on the same quarter-sheet of paper.

One of my copies, bound in contemporary calf, contains at the end a 12-page catalogue of books for sale by Gilliver. It is dated 1728. Of Pope's works only the 12mo Homer in eleven volumes is listed.

This is probably Thoms No. [H(a)], mentioned under his No. H; it is not in Lefferts or Grolier.

## 219. Early in May?

Gilliver Variant *d*.

The Dunciad. [With Notes Variorum,] . . . Gilliver . . .  
1729.

[As under the other Gilliver Variants.]

Frontispiece and one other plate.

8vo [the rest as in the other variants with the addition of one leaf, 2 pp., without mark of signature or pagination, this leaf being either an Ass or an Owl plate].



The two plates are the Ass, variety 1, and the Owl, variety 3; but either may serve as frontispiece. The position of the second plate varies, though usually it faces the beginning of Book I or of Book II. The Ass leaf is always the same, I think; the Owl leaf may have its *recto* blank or bearing the half-title described in the note under Gilliver Variant c.

This is Thoms No. [H(b)] (E-C, IV, p. 305, "note" to No. I); Lefferts No. 9; Grolier No. 32.

220.

The|Dunciad,|With The|Prolegomena of Scriblerus|In|  
Three Books,|From the New Quarto Edi-tion, done at  
London.|—|[Ornament: Cupid shooting an arrow]|—|

London: Printed, and Dublin Re-printed by and for  
James|Hoey, and George Faulkner at the Pamphlet-Shop  
in Skinner-row, opposite to the Tholsel, MDCCXXIX.

Half-title: The New Dunciad, With The Prolegomena of Scriblerus.  
To which is Added, The Martiniad. By Mr. Theobald. In Answer  
to the Dunciad.

8vo (in half-sheets).      Sig.: 1 leaf; 4 leaves; B-F, in 4's;  
G, in 2's.

Pp.: 2 pp.; [1]-15; [16]; 13-38; [1]-4; [1]-2; [1]-4.  
The Wrenn Library.

There is no frontispiece.

The contents are:

1 leaf (no sig., no pag.).—Half-title, *verso* blank.

P. [1].—Title.

Pp. [3]-6.—Martinus Scriblerus Of The Poem.

[A reprint of a part of the prose prolegomena of the London 4to,  
pp. 22-26, second series of pagination.]

Pp. [7]-16.—The text of Book I and the first p. of Book II.

Pp. 13-36.—The text of the rest of the poem.

Pp. 37-38.—Index Of Persons...

Pp. [1]-4.—The text of The Martiniad.

Pp. [1]-2.—A Dialogue Between Hurlothrumbo and Death. In-  
scribed to Martin and his Man William.

Pp. [1]-4.—Mr. Congreve's fine Epistle to Lord Cobham...

This is No. G2 of Col. Grant (E-C, IV, 310-11), whose descrip-  
tion, however, is inaccurate. No lines of the poem as printed in the  
4to are omitted; but lines 273-274 of Book II, which should come at

the bottom of p. 20 or at the top of p. 21, are misplaced at the top of p. 22; then the line at the top of p. 21, which should be numbered 275, is misnumbered 257, but the line 280 is correctly numbered. This edition is Grolier No. 30; it is not in Lefferts.

Of the mass of apparatus in the 4to and subsequent London editions, all is omitted from this Dublin edition except the "Scriblerus of the Poem" and the "Index of Persons."

## 221.

Dublin Variant *a*.

The | Dunciad, | Variorum. | With The | Prolegomena | Of |  
Scriblerus. | [Vignette: Ass, reproduced from the 4to.] |

London: | Printed and Re-printed, for the Booksellers | in  
Dublin. MDCCXXIX. | P. Simms Sculp:

The titlepage is engraved.

Small 8vo (in sheets and half-sheets alternately). Sig.: 1 leaf; A-R, in 8's and 4's; S, 2 leaves; 1 leaf [or 2 leaves?]

Pp.: 2 pp.; [1]-192; 185-204; 105; 1 p. [blank-or 3 pp. blank?].

This was set up from the 4to. And the probability is that Faulkner's eagerness to beat this "Booksellers" edition to market was what led him to have his castrated edition (Book No. 220) prepared hurriedly.

The last leaf is a one page Addenda, containing twenty-two lines of print and misnumbered 105 (for 205).

This is Col. Grant's No. G3; Lefferts No. [8a]; Grolier No. 31, under which the statement is made that sig. S is four leaves, with the last "blank and genuine." My copies are bound, and so I can not be sure; but I incline to believe that sig. S is a quarter-sheet (two leaves), and that the Addenda leaf (or quarter-sheet perhaps) was an afterthought addition (cf. the error in pagination).

## 222.

Dublin Variant *b*.

The | Dunciad, | Variorum. | . . . Booksellers | in Dublin.  
MDCCXXIX. | . . .

[As under Var. *a*.]

Following the engraved title-leaf and pasted to it is another, printed titlepage:



The | Dunciad, | Variorum. | With The | Prolegomena | Of |  
Scriblerus. |—| [Ornament: vase of flowers] |—|

London: | Printed and Reprinted, for the Booksellers in |  
Dublin. M DCC XXIX.

Small 8vo, as in Var. *a*.      Sig.: 2 leaves; A–R, etc., as in  
Var. *a*.

Pp.: 4 pp.; [1]–192, as in Var. *a*.

The only difference between the two variants is that *b* has the one additional leaf of the printed titlepage. But apparently they are genuinely variants—i.e., copies of Var. *a* are not merely imperfect copies of Var. *b*.

This Variant *b* is not in the Thoms-Grant or the Grolier lists; it is Lefferts No. 8.

## 223. November 4 (*Daily Post*).

The Posthumous Works of William Wycherley, Esq; In Prose and Verse. The Second Volume. Containing—1. Letters of Mr. Wycherley and Mr. Pope, on Several Subjects (the former at 70 Years of Age, the latter at 17). 2. Poems not inserted in the First Volume, and others more correct, from the Original Manuscripts in the Harley Library. 3. Hero and Leander, in Burlesque, written by Mr. Wycherley under 20 Years old . . . Printed for J. Roberts . . . 1729.

8vo.      Sig.:

Pp.:

From an advertisement in the *Daily Post*, No. 3159, Nov. 4, 1729.

The “first volume” mentioned in the middle of the title means the *Posthumous Works* edited by Theobald in 1728 (Book No. 207).

This book was edited by Pope, who, of course, was not feeling friendly toward Theobald.

For some reason the sale was slight, and not very long after publication, most of the copies remaining unsold, Pope bought them from the publisher (Gilliver, really, though Roberts's name is used in the title above). Some of the sheets, presumably, were used in making up certain of the volumes of *Letters* of 1735.

An *N.B.* to the advertisement of the *Posthumous Works* in the *Craftsman*, No. 178, Nov. 29, reads: “In the Preface to the first Volume, a second having been promised (for which Mr. Theobald

entered into a Bond with the Booksellers, but hath failed in his Promise 12 Years) the Publick may be assured that this compleats the Whole, and that nothing more of Mr. Wycherley's which is in any way fit for the Press can ever be added to it. Printed for J. Roberts in Warwick-Lane. Price 1s. 6d. Or to be had Bound together. Price 5s."

One piece (group of letters) is here first printed:

141a. Pp.—(?).—[Letters between Pope and Wycherley.]

Piece No. 141 for the volume.

## 224. November 24 (*Daily Post*). "Second" Variant *a*.

The|Dunciad.|With Notes|Variorum,|And The|Prolegomena | Of | Scriblerus. | — | The Second Edition, with some | Additional Notes.|—|

London:|Printed for Lawton Gilliver at|Homer's Head, against St. Dunstan's|Church, Fleetstreet, 1729.

Title in black and red.

Frontispiece: Ass, variety 1.

8vo (in half-sheets). Sig.: 4 leaves; B-Z, Aa-Gg, A, in 4's.

Pp.: [1]-24; [17]-232; 1-6; 2 pp. [blank].

The Cambridge University Library.

In Variant *a* no leaves are canceled, all being the originals. In the Cambridge copy two leaves, sigs. D3 and E2, have been slit with shears from the bottom almost to the top (and subsequently mended), showing they were meant to be canceled, but were overlooked by the workman.

P. 232 has a small lion tail-piece, but is not marked *Finis*. The last sig. A is a half-sheet of Errata; its p. 6 is marked *Finis*, with the same lion tail-piece beneath the word.

This "Second Edition" of 1729 is, of course, not to be confused with the "Second Edition" of 1728. Pope wrote to Swift, Nov. 28, 1729: "The second (as it is called, but indeed the eighth) edition of The Dunciad, with some additional notes and epigrams, shall be sent you... If they reprint it with you, let them by all means follow that octavo edition."

225. "Second" Variant *b*.

The|Dunciad.| . . . The Second Edition, . . . Gilliver  
. . . 1729.

[As under Var. *a*.]

8vo, as under Var. *a*.

Variant *b* is like Variant *a* in all but two respects: the originals of two leaves, sigs. D3 and E2, have been excised, and substitutes have been pasted to their stubs.

Sig. D3, pp. 21-22 (second series), was reprinted merely to expand a 4-line footnote to a 7-line one, slightly more specific.

Sig. E2, pp. 27-28, was reprinted to change "never made publick till by *Curl* their own bookseller in his miscellanies, 12mo., 1727." so as to read "never made publick (till after their own *Journals*, and *Curl* their own bookseller had printed the same.)."

The sheet of Errata (sig. A) is not always placed at the end, where it belongs; sometimes the binder threw away the blank, fourth leaf, and placed the rest, paged 1-6, between the third and the fourth leaves of the first, unmarked signature, misled by the fact that the first three leaves of that first signature have no page numbers, while the fourth leaf is marked pp. 7-8.

Variant *b* is not in the Thoms list (preceding his No. K); it is Lefferts No. 10; Grolier No. 33 (in which the Errata sig. A is bound between sigs. C and D).

226. "Second" Variant *c*.

The|Dunciad.| . . . The Second Edition, . . . Gilliver  
. . . 1729.

[As under Var. *a*.]

8vo, as under Var. *a*.

Variant *c* differs from Variant *b* in only the one respect: the original leaf sig. P3 was canceled, and a substitute leaf is pasted to the stub.

Sig. P3, pp. 109-110, was reprinted to correct the omission of a line of French in a note ("Imitations") to line 165 of Book II (p.110). But the compositor was given for "copy" a revised copy of Gilliver's *first* octavo edition and told to reset pp. 108-109 of that book. He followed copy without making any comparisons; four lines of the poem are repeated, and considerable parts of two notes are omit-

ted; consequently the new leaf made a miserable tangle. As a consequence subsequent editions of the *Dunciad* followed the original leaf of Var. *b*, and so the mistake of the omitted line of French has persisted through all editions to the present day (see E-C, IV, p. 143, note 2).

This is Thoms No. K; Lefferts No. 11; it is not in Grolier.

227.

"Second" Variant *d*.

The|*Dunciad*.| . . . The Second Edition, . . . *Gilliver*  
. . . 1729.

[As under "Second" Variant *a*.]

8vo (in half-sheets). Sig.: 4 leaves; B-Z, Aa-Gg, A, in 4's;  
1 leaf.

Pp.: [1]-24; [17]-232; 1-6; 2 pp. [blank]; 1 p. [Errata]; 1 p.  
[blank].

Variant *d* differs from Variant *c*—or perhaps, in some cases, from Variant *b*—in only one respect: one leaf of Errata is added.

This Errata leaf is without mark of signature or pagination; contains nine lines of print; and is pasted to (and after) the fourth (and last) leaf of the Errata half-sheet, sig. A. See a letter from Pope to Lord Oxford (E-C, VIII, 262), dated October 29, 1729.



## 1730

After the *Dunciad*, Pope chose to rest a while from publication. The new pieces of 1730 are short poems, mostly printed first in the journals. The *Grub-street Journal* began its life with No. 1, January 8, and survived for about eight years. It is indubitably the offspring of the *Dunciad* and the "War of the Dunces," but what if any connection Pope had with it is still an unsolved problem. His name has been associated with two plays, *Timoleon* and *Sophonisba*, but he never avowed any connection. In May, David Lewis, who had published a collection of miscellany poems in 1726, published a second collection. Of Pope's five contributions to it, the most interesting is the Ode of the "Christian to his Parting Soul," because of its history. There were some republications. Pope's energies, directed by his worshipful admiration of Bolingbroke, were turned to a new type of poetry, his *Epistles*, the long series of which began to appear in the next year.





228. February 4 (*Monthly Chronicle*).

Timoleon. | A | Tragedy. | As it is Acted at the Theatre-Royal, | By His Majesty's Servants. | — | [3 lines Latin.— Claud.] | — | [Ornament] | = |

London: | Printed for J. Watts, at the Printing-Office in Wild-Court near Lincolns-Inn Fields. | — | MDCCXXX.

8vo.        Sig.: A, 7 leaves; B-E, in 8's; F, 3 leaves.

Pp.: 14 pp.; [1]-66; 3 pp.; 1 p. [blank].

The Wrenn Library.

Apparently sigs. A8 and F4 were blank leaves discarded by the binder.

The play was produced at Drury Lane January 26, 1730.

The author was Benjamin Martyn, who signs his name in full to the dedication: To The King.

Pope is (mistakenly?) supposed to have assisted the author, but to what extent is not known. See *D. N. B.*, under Martyn.

The Wrenn copy is the dedication copy that was presented to King George II.

Piece No. 142.

229. March 12 (*Monthly Chronicle*).

The | Tragedy | Of | Sophonisba. | Acted at the Theatre-Royal | In | Drury-Lane. | By His Majesty's Servants. | — | By Mr. Thomson. | — | [Ornament] | = |

London: | Printed for A. Millar, at Buchanan's Head, | over-against St. Clement's Church in the Strand. | M DCC XXX.

8vo (in half-sheets).        Sig.: A-L, in 4's.

Pp.: 8 pp.; 1-75; [76-79]; [80, book-list].

The Wrenn Library.

The play was first acted Feb. 28, 1730.

One piece is here first printed:

143. P. [vii].—Prologue. By a Friend.

In his *Life* of Thomson, Johnson says: "I have been told by Savage, that of the prologue to 'Sophonisba' the first part was written by Pope, who could not be persuaded to finish it, and that the concluding lines were added by Mallet." The Prologue was first "collected" among Pope's poems by Roscoe (1824).

### 230. April 21.

St. James's Evening Post.

Folio half-sheet?

### 230. No—, April 21, 1730.—[Epitaph on Sir Godfrey Kneller.]

See under *Grub-street Journal*, April 23.

Piece No. 144.

### 231. April 23.

Numb. I. | The Grub-street Journal. | — | To be continued Weekly. | — | Thursday, January 8, 1730. | — | The Introduction. | [4 lines.—Dunciad. B. I.] | — | Grub-street, Jan. 7, 1730. | [a 2-column essay, signed: Bavius]

[Page 4, bottom:] London: Printed and Sold by J. Roberts in Warwick-Lane, and at the Pamphlet-Shops of London and Westminster, also at the Pegasus (vulgarly called the Flying-Horse) in Grubstreet. | (Price Two Pence)

Large 4to.

No signatures; no pagination.

Each issue is numbered in the upper right corner of p. 1.

The last number issued was CCCXXI.

The Aitken Collection.

Number I measures 12½ by 9½ inches.

Number VII and later issues measure about 13½x10½ inches.

Each number is on stamped paper.

The imprint was changed in No. 15 and several times later.

Pope's connection with the *Journal* offers many still unsolved problems. The principal object of the weekly was to carry on the War of the Dunces, as is indicated by the name; and as such the *Journal*

is in a manner a continuation of the *Dunciad*. The chief writers (editors) used the signatures *Bavius* and *Maevius*. They were Dr. John Martyn and Dr. Richard Russell. When selected portions of the *Journal* were reprinted in the two volumes of *Memoirs of Grub-Street* in 1737, initials were appended to many of the articles. An *A* was affixed to those by the partisans of Pope, but even with this testimony, it is difficult to assign any of the compositions to Pope himself with a feeling of sureness.

231. No. 16, April 23, p. 3, col. 2.—[Epitaph on Kneller.]

Eight lines of English verse, beginning "Kneller, by heaven," are quoted from the *St. James's Evening Post*, with a preliminary four-line paragraph stating that the monument being erected in the Abbey will contain this inscription.

See under *St. James's Evening Post*, April 21, and *Daily Post*, May 9.

232. May 5 (Daily Post).

Miscellaneous|Poems,|By|Several Hands.|—|Published by  
D. Lewis,|—|Sit pudor, et finis.—Mart.|—|[Ornament]|—|  
London:|Printed by J. Watts. M DCC XXX.

8vo. Sig.: A-X, in 8's.  
Pp.: 16 pp.; [1]–320.

The Dedication to the Earl of Shaftesbury is signed: David Lewis. The first leaf of each signature is marked "Vol. II." Volume I is a book with a similar title published by Lewis in 1726, which contains nothing by Pope.

The leaf sig. I7 (pp. 125–26) is an insert.

Five pieces are here first printed:

- 145. P. 32.—Epigram. ["When other Ladies..."]
- 146. Pp. 36–37.—Adriani Morientis ad Animam. Or, The Heathen to his departing Soul. ["Ah fleeting Spirit!"]
- 147. Pp. 37–38.—Christiani morientis ad Animam. Or, The Christian to his departing Soul. ["Vital Spark..."]
- 148. P. 89.—Epitaph on Mrs. Elizabeth Corbet.
- 149. Pp. 124–25.—Epitaph on the Monument of the Honourable Robert Digby, and of his Sister the Honourable Mary Digby, ... in Dorsetshire, erected by their Father the Lord Digby.

The last piece, the Digby Epitaph, was apparently revised after being printed off. The concluding four lines of the poem are on p. 125. The leaf 17, pp. 125-26, is an insert; and the catch-word at the bottom of p. 124 is "Rejoin," though the first line on p. 125 begins: "Yet take these Tears..."

### 233. May 9.

The Daily Post.

[As under Book No. 205]

Folio half-sheet.

### 233. No. 3319, May 9, p. 1, col. 2.—On Sir Godfrey Kneller.

There are four lines of Latin verse and eight of English. The poem is signed: A. Pope.

See under *St. James's Evening Post*, April 21, *supra*.

### 234. June 1-10.

The Monthly Chronicle. N<sup>o</sup> XXIX. Being the V<sup>th</sup> in the Third Volume. Wherein All Publick Transactions And Memorable Occurrences, Both at Home and Abroad, During the Month of May, 1730. Are Printed, in a Chronological Order, with proper References for the more closely connecting the Circumstances of Facts in this Month, which have an immediate Relation to those mention'd in any of the Months in the preceding years. To which is added, A Register of all Books, Pamphlets, &c. Printed or Reprinted either at London or the Two Universities, during this Month; plac'd under proper Heads, and their Prices. With useful References, and proper Marks, shewing the Design of those References.

London: Printed for J. Wilford near Stationers-Hall, A. Ward in Little-Britain, T. Wotton in Fleet-street, J. Clarke in Duck-Lane, and T. Astley in St. Paul's Church-yard; and sold by H. Whitridge at the Royal Exchange; and J. Brindley in New Bond-Street. (Price 6d.) Where may be had complete Sets for the Years 1728, and 1729, or any Numbers single. No. XXX. for June will soon be publish'd.

4to (in half-sheets).

Pp.: 2 pp.; 89-110; 2 pp. [advertisement].

Signatures and pagination are continued through the volume.

The number for each month was issued in the first few days of the following month. I have given the titlepage of the monthly issue. When bound in a volume, the monthly title-leaves were commonly thrown away by the binder.

The epitaph "On Sir Godfrey Kneller" is reprinted on p. 90.

235-237. June 18-July 2.

The Grub-street Journal.

[As under Book No. 231, April 23.]

235. No. 24, June 18, p. 3.—Mr. J. M. S—e catechized on his one Epistle to Mr. Pope.

236. No. 25, June 25, p. 3.—On Mr. M—re's going to Law with Mr. Gilliver. Inscrib'd to Attorney Tibbald.

237. No. 26, July 2, p. 3.—Epigram. ["A Gold watch . . . "]

The lines in No. 24 were composed by Samuel Wesley, not by Pope. No. 26 reprints the Epitaph upon Robert Digby and his sister.

Piece Nos. 150-152.

238. Before July 16.

The Present State of the Republick of Letters. (Giving a general view of the state of learning throughout Europe: and containing an early account and abstracts of the most valuable books published in Great Britain or Foreign Parts. Interspersed with dissertations and historical memoirs of eminent writers.) London . . . 1728[-1736]. [Edited by A. Reid.]

8vo. Sig.:

Pp.:

Volumes 1-18.

Bm. catalogue.



238. Vol.—, No. —; June (?).—Epitaph [Intended for Sir Isaac Newton].

I am not sure that I have named the correct journal. My authority is the *Grub-street Journal*, No. 28, July 16, p. 1: "Having seen published in the *Journals* of the *Republick* of *Letters*, an Epitaph on Sir Isaac Newton, by Mr. Pope, falsely printed; we...give...a true copy of it."

Piece No. 153.

239. July 16.

The Grub-street Journal.

[As under Book No. 231.]

239. No. 28.—July 16, p. 1, col. 2.—Epitaph [Intended for Sir Isaac Newton].

*Grub* asserts the epitaph had been incorrectly quoted "in the *Journals* of the *Republick* of *Letters*," and gives a "true Copy." There are five lines of Latin verse and two of English. See the note under Book No. 238.

240. July 20 (*Daily Post*).

Quæstiones,|Una Cum|Carminibus,|In|Magnis Comitiis |  
Cantabrigiæ|Celebratis|1730.|[Device]|

Cantabrigiæ.|Impensis Cornelii Crownfield, Celeberrimæ  
Aca-|demie Typographi. Prostant apud J. Crownfield|  
Bibliopolam Londinensem. MDCCXXX.

8vo (in half-sheets).

Sig.: A-D, in 4's; 2 leaves.

Pp.: [1]–32; [1]–4.

The Wrenn Library.

The quarter-sheet at the end, wanting signature marks but paged [1]–4, is a revised form of the "Ode for Musick" of 1713, with the half-title (p. 1):

An|Ode|Compos'd For The|Publick Commencement,|At  
Cambridge:|On Monday July the 6th. 1730.|At the Musick-  
Act.|The Words by|Alexander Pope Esq;|The Musick by|  
Maurice Greene,|Doctor in Musick.

Only the words (not the music) are printed, and apparently the four pages of the Ode were sometimes sold separately.

Piece No. 154.

241. July 23.

The Grub-street Journal.

[As under Book No. 231.]

241. No. 29.—July 23.—“Here lies what had\_\_\_”

The verses here first printed are quoted, without a title, in a prose article.

Piece No. 155.

242–244. October 29 or earlier (*Grub-st. J.*, adv.).

Miscellanies. | — | The | First Volume. | — | [Device: monogram] | — |

London: | Printed for Benjamin Motte, at the Middle-  
Temple-Gate, Fleetstreet, and sold by Weaver | Bickerton, at  
the Lord Bacon's Head without | Temple Bar, and Lawton  
Gilliver, at Homer's | Head over against St. Dunstan's  
Church, Fleetstreet. | MDCCXXXI.

12mo.      Sig.: 1 leaf; B–O, in 12's.  
Pp.: 2 pp.; [1]–310; 2 pp. [book list].

The volume is postdated.

No table of contents and no preface. The chapter titles and their sequence are as in Vol. I, 1727.

Volumes II and III (the “Second Volume” and the “Last Volume”) were issued at the same time, but I have not seen them. The price was 9s. for the set.

Motte had published the three volumes in 1727–28, when he was sole owner of the copyright. Pope severed connection with him in dissatisfaction (cf. E–C, IX, 524, ff.) Since then Gilliver (and perhaps Bickerton) would seem to have acquired some interest in the *Miscellanies*. See the note under the “Third Volume” (*i.e.*, vol. 4 in the series), Oct. 4, 1732.



245-248. November 12-December 24.

The Grub-street Journal.

[As under Book No. 231.]

245. No. 45.—Nov. 12.—On the Candidates for the Laurel.  
An Epigram. ["Great G—, such servants---"]

Six lines of verse, ending with the "Great G—" couplet.

246. No. 46.—Nov. 19.—[Page 1. No title.]

A three-column prose article, later entitled "Of the Poet Laureat."

No. 46.—Nov. 19.—An Epigram. ["Behold! ambitious  
of . . ."]

The epigram follows immediately after the "Of the Poet Laureat" essay, and is signed: Bavius.

247. No. 50.—Dec. 17.—[No title.—"Here, Withers, rest!  
. . . ."]

248. No. 51.—Dec. 24.—A Question by Anonymous. ["Tell,  
if you can . . ."]

Piece Nos. 156-160.

249. Timoleon . . .

The second edition. London. 1730.

8vo. Sig.:

Pp.:

Bm.

See Book No. 228.

250. Timoleon . . .

Dublin . . . G. Risk . . . 1730.

8vo. Sig.:

Pp.: 62 pp.

Bm.

## 251. The Tragedy Of Sophonisba . . .

8vo.        Sig.:  
Pp.:

See Book No. 229.

## 252. The Tragedy Of Sophonisba. . .

8vo.        Sig.:  
Pp.:

## 253. The Tragedy Of Sophonisba. . .

4to.        Sig.:  
Pp.:

These three editions after the first are entered on the authority of Nichols, *Lit. Anecdotes*, I, 436.

## 254. The Tragedy Of Sophonisba. . .

L. P. 4to.        Sig.:  
Pp.:  
Bm.



This year was much like its precursor. It rose to some eminence, however, at the end with the publication in December of the post-dated Epistle to the Earl of Burlington, known then as "Taste" and immediately after as "False Taste." In modern editions it is "Epistle IV. Of the Use of Riches." It forthwith gave Hogarth occasion for his satirical print "Burlington Gate."



255. June.

Fog's Weekly Journal.

No. I, Sept. 28, 1728—No. CCLXIX(?).

Folio. Published every Saturday.

*Fog's* is a continuation of the suppressed *Mist's Weekly Journal*.

255. No.—.—June—, 1731.—Dawley Farm.

The poem is a compliment to Bolingbroke, supposedly from two college students who had paused in a journey to call upon him at his Dawley farm.

For reprints, see Book Nos. 257, 271.

The general subject matter, and especially the couplet,

Wit more inspiring than his flowing Bowl;  
The Feast of Reason, and the Flow of Soul—

when compared with the "First Satire of the Second Book of Horace, Imitated," particularly lines 127–28, lead one to ask if Pope had any part in the authorship of it. Pope had taken James Moore Smythe so sharply to task about a few borrowed verses in 1727–28 that he could hardly hope to escape censure in 1733 if he appropriated another poet's line when both poems are a compliment to the same famous man.

The *Hyp-Doctor*, Nov. 9, 1731: "We are told that Mr. P—e wrote the Poem call'd *The Dawley Farm* and the *Norfolk Steward*, besides several Letters in *Fog* and *Craftsman*." (—Stevens, *Party Politics and English Journalism 1702–1742*, p. 126, n.)

Piece No. 161.

256. July 1.

The Grub-street Journal.

[As under Book No. 231.]

256. No. 78.—July 1.—Epigram ["Should D—s print. . ."]

Piece No. 162.

257. July 1-10.

The|Gentleman's Magazine:|Or,|Monthly Intelligencer.|  
—|Volume the First, for the Year 1731.|—|Containing,|  
I. An impartial View of the various Weekly Essays, Contro-  
versial, Humorous, and Political; Religious, Moral, and Sat-  
irical. II. Select Pieces of Poetry. III. A concise Relation of  
the most remarkable Transactions and Events, Domestick  
and Foreign. IV. Deaths, Births, Marriages, Promotions,  
Casualties. V. The Prices of Goods and Stocks, Bill of Mor-  
tality, Bankrupts declared, &c. VI. A Catalogue of Books  
and Pamphlets published. VII. Observations in Gardening,  
and a List of Fairs.|Together with|A Table of Contents to  
each Month.|Also|An Alphabetical Index of the Names|of  
Persons mentioned throughout the Whole, for the easier  
finding any Circumstance related of them. |—| Collected  
chiefly from the Public Papers by Silvanus Urban.|—|  
[Ornament: a hand holding a bouquet of flowers, and the  
Latin E Pluribus Unum]|—|

London, Printed and Sold at St John's Gate; by F. Jefferies in|Ludgate-street, and by most Bookseller in Town and  
Country. M DCC XXXII.

In the title the entries between *Containing* and *Together*, numbered I-VII, are arranged in two columns. In the imprint *Jefferies* contains three *e*'s, and *Bookseller* is singular.

The|Gentleman's Magazine:|Or,|Monthly Intelligencer.|  
For the Year 1731.|Containing,[two columns: I. Essays. . .  
II. Select . . . Poetry. III. . . . Account of . . . Trans-  
actions . . . IV. Births, Marriages, . . . V. The Prices of  
Goods . . . VI. A Register of Books. VII. . . . Garden-  
ing.]|With proper Indexes.|—|By Sylvanus Urban, Gent.|  
—|Vol. I.|—|[Ornament and Latin mottoes]|

London:|Printed, and sold at St. John's Gate, by F. Jefferies in Ludgate-|street, and most Booksellers.

Two titlepages have been copied, the first from my own copy, the second from the copy in the University of Texas Library. The difference between the two is interesting, though not great. Why two printings were necessary I can not say.



Each monthly number had its own titlepage, containing a table of contents.

Of the issue for January there were at least five editions on ordinary paper and one "on Royal Paper, large Margin, for the Curious."

The magazine, with some changes of course, lived on to almost the end of the nineteenth century.

8vo.

Pp.: 2 pp.; [1]-546; 8 pp. [Indexes]

Pagination was continuous through the yearly volume.

Each month's issue was published in the first four or five days of the succeeding month.

The pages are divided into two columns.

"Cave used to sell ten thousand of the *Gentleman's Magazine*; yet such was then his minute attention and anxiety that the sale should not suffer the smallest decrease, that he would name a particular person who he heard had talked of leaving off the Magazine, and would say, 'Let us have something good next month.'"—Johnson, April 25, 1778, in Boswell's *Life*. Dr. Johnson's connection with the Magazine was in the years 1738-44.

The price of a monthly number was sixpence.

257. June number, p. 262.—Dawley Farm. (By an Admirer of Lord Bolingbroke.)

This is reprinted from *Fog's Weekly Journal*.

July number, p. 306.—Epigram. (Shou'd D—s print. . .)

The epigram is reprinted from the *Grub-street Journal*, No. 78.

258. December 2.

The Grub-street Journal.

[As under Book No. 231.]

258. No. 100.—Dec. 2.—Epigram occasion'd by seeing some Sheets of Dr. B-t-ly's Edition of Milton's *Paradise Lost*. ["Did Milton's Prose." . . .].

Piece No. 163.

259. December 14 (*Grub-street Journal*).

An|Epistle|To The|Right Honourable|Richard Earl of  
Burlington.|Occasion'd by his Publishing Palladio's Designs  
of|the Baths, Arches, Theatres, &c. of Ancient|Rome.|—|By  
Mr. Pope.|—|[Ornament]|—|

London:|Printed for L. Gilliver at Homer's Head in  
Fleet-|street, MDCCXXI. Price 1s.

Half-title: Of Taste, An Epistle To the Right Honourable Richard  
Earl of Burlington, By Mr. Pope.

Folio.          Sig.: 2 leaves; B-D, in 2's.

Pp.: [1, half-title]-14; 1 p. [book list]; 1 p. [blank].

This piece was registered at Stationer's Hall, Dec. 7, 1731.

It begins the long series of pieces by Pope which were published  
first in a Large Paper folio format. Some of the pieces in the series  
were issued contemporaneously in ordinary folio and in quarto sizes  
and almost if not quite contemporaneously in octavo size also.

Subsequently the title was changed to *Of False Taste*.

Piece No. 164.

## 260. December 16.

The Grub-street Journal.

[As under Book No. 231.]

260. No. 102, Dec. 16. P. 1.—Fragment of a Satire in  
the third Volume of Swift and Pope's *Miscellanies*.

A reprint of the Atticus lines in the version of Motte's *Miscel-  
lanies*, "The Last Volume," 1728. The excuse for the reprint is that  
the 65 lines are translated into 81 Latin lines in the next column.

## 261. December 23.

The Daily Courant.

## 261. No.—. Dec. 23.—To J. Gay, Esq;

I have not seen a copy of the *Courant*. Presumably the letter is given in full. An extract from it (with a reply, from the *White-Hall Evening Post* of Jan. 4, 1732) is quoted in the *Gentleman's Magazine*, No. XIII (Jan., 1732), Vol. II, p. 555.

The letter, in E-C, VII, 444f., is commonly thought to be mainly of Pope's composition—his defense against a charge that Timon in the *Epistle to Burlington* satirizes the Earl of Chandos. It is now printed under Cleland's name. In the *Gent's. Maga.* no name of author is given.

Piece No. 165.

## 262.

The Altar of Love; or, the Whole Art of Kissing in all its Varieties. The Third Edition.

London. . . 1731.

8vo. Sig.:

Pp.:

From the Lefferts catalogue.

See Book No. 183.

On page — is reprinted the Epitaph on the Monument of Secretary Craggs, in Westminster Abbey.

Curl probably issued a "second edition," but I have found no mention of it.

## 263.

The | Craftsman.|—|By|Caleb D'Anvers, | of Gray's-Inn, Esq;|—|Vol. III.|—|[Vignette: portrait of D'Anvers]|—|

London. Printed for R. Francklin, in|Russel-Street, Covent-Garden, M,DCC,XXXI.

Title in black and red.

Frontispiece: Vol III.—Cl: du Bosc fecit.

12mo (in half-sheets). . . . Sig.: 2 leaves; A-Z, Aa-Ee, in 6's; Ff, in 4's.

Pp.: 4 pp.; [1]-322; 20 pp. [Index]; 2 pp. [book list].

The University of Texas library.

The Appendix, pp. 304-322, reprints:

(1) *The History Of The Norfolk Steward Continued. Part I.*

(2) *Ditto*, Part II. (3) *The Norfolk Congress; Or, ...*

The *History*, Parts I and II, was published in pamphlet form March 23, 1728 (*Monthly Chronicle*).

264. December 14, 1731—January 10, 1732?

Of Taste,|An|Epistle|To The|Right Honourable|Richard|  
Earl of|Burlington.|Occasion'd by his Publishing Pal-|ladio's  
Designs of the Baths,|Arches, Theatres, &c. of an-|cient  
Rome.|—|By Mr. Pope.|—|[Conventional ornament]|—|

Printed in the Year MDCCXXXII.

8vo. . . . Sig.: A, in 8's.

Pp.: [1]-15; [16, blank].

The Wrenn Library.

The octavo contains no half-title, and no explanatory letter.

It probably preceded the Second Edition, which was called *Of False Taste*.

And it may be considered the beginning of the custom of publishing Pope's pieces in folio and octavo formats at the same time or approximately so. There is, however, a possibility that this was a pirated edition.

## 1732

The Epistle to Burlington (*Taste*) caused a new campaign in the War of the Dunces, as is indicated by the *Miscellany on Taste*. And the *Miscellany* was immediately followed by Savage's *Collection of Pieces*. In the autumn Motte and Gilliver added a fourth volume to the series of Swift and Pope's *Miscellanies*. Since the third volume had been named "The Last Volume" in 1728, the new volume was designated "The Third Volume" on its titlepage,—a cause of confusion then and since. It contains ten new pieces by Pope.



265. January 1-10?

An Epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his Publishing Palladio's Designs of the Baths, Arches, Theatres, &c. of Ancient Rome. By Mr. Pope. The Second Edition.

London: Printed for L. Gilliver at Homer's Head in Fleet-street, MDCCXXXI. Price 1s.

Half-title: Of False Taste, An Epistle To the Right Honourable Richard Earl of Burlington, By Mr. Pope.

Folio. Sig.: 2 leaves; B-D, in 2's.

Pp.:

From the Grolier catalogue.

Dated by an allusion in the *Miscellany on Taste*, p. 1; see Book No. 266.

Signature D2, *recto*, is a book list; *verso*, blank.

266. January 15 (*Grub-street Journal*, list).

A|Miscellany|On|Taste.|By Mr. Pope, &c.|Viz.|I. Of Taste in Architecture. An|Epistle to the Earl of Burlington. With|Notes Variorum, and a Compleat Key.|II. Of Mr. Pope's Taste in Divinity, viz.|The Fall of Man, and the First Psalm.|Translated for the Use of a Young Lady.|III. Of Mr. Pope's Taste of Shakespeare.|IV.—His Satire on Mrs. P—y.|V. Mr. Congreve's fine Epistle on|Retirement and Taste. Address'd to|Lord Cobham.|—|[2 lines.—Gay's Fab. the 8th.]|—|

London:|Printed; and sold by G. Lawton, in Fleet-street;|T. Osborn, below Bridge; and J. Hughes in High-|Holborn. 1732. Price 1s.

Frontispiece.—[Burlington Gate, by Hogarth.]

8vo (in half-sheets). Sig.: 1 leaf; 1 leaf; B-F, in 4's; G, 3 leaves.

Pp.: 4 pp.; 1-45; [46]



The first leaf is the engraved frontispiece; the second, the title-leaf, is G4 folded back.

The frontispiece is described in Dobson's *Hogarth* (Sampson Low's edition of 1890, p. 16).

Pieces of Pope reprinted are: *Of Taste* [with jeering notes by Concanen(?)], the *First Psalm*, the *Mr. Moore...Worm-Powder*, and the *Looking-Glass* [also entitled *Mr. Pope's Satire on Mrs. P—*]

267. January 20–27 (*Grub-st. J.*, adv.)

Of|False Taste.|—|An|Epistle|To The|Right Honourable|  
Richard Earl of Burlington.|Occasion'd by his Publishing  
Palladio's Designs of|the Baths, Arches, Theatres, &c. of  
Ancient|Rome.|—|By Mr. Pope.|—|[2 lines Latin.—Hor.]|  
—|The Third Edition.|—|

London:|Printed for L. Gilliver at Homer's Head in  
Fleet-|street, MDCCXXXI. Price 1s.

Folio. Sig.: 2 leaves; B–D, in 2's.

Pp.: [1]–14; 1 p. [book list]; 1 p. [blank].

The date is inferred from an advertisement in the *Grub-street Journal* under a "Likewise" heading on Jan. 27.

One piece is here first printed:

166. P. [3].—My Lord...A. Pope [an explanatory letter].

268. January 29 (*Gentleman's Magazine*).

A|Collection|Of|Pieces|In|Verse and Prose,|Which have  
been publish'd on Occasion of the|Dunciad.|—|Dedicated to  
the Right Honourable the|Earl of Middlesex,|By Mr. Sav-  
age.|—|[Device: Homer's Head]|—|

London:|Printed for L. Gilliver, at Homer's Head against|  
St. Dunstan's Church in Fleet-street.|—|M DCC XXXII.

8vo.(in half-sheets). Sig. (in eight groups): A,|A–E, in 4's;  
F, in 2's;|4 leaves; B–E, in 4's; F, 3 leaves;|2 leaves; b, B–H, in 4's;  
I, 2 leaves;|a,|a, b,|c, in 4's; d, in 4's, with a quarter-sheet \*d, \*d2,  
inserted;|B–F, in 4's; G, 1 leaf.

Pp.: [i]–vii; [viii, Contents];|[1]–44;|[1]–46;|12 pp.; [1]–59;  
[60, book list];|[1]–8;|1–14; 2 pp. [blank];|8 pp.; 1–12;|1–41; [42,  
blank].

The dedication is signed (p. vii): R. Savage. It is commonly supposed to have been written by Pope.

A large portion of the volume is "remainder" copies of previously published pamphlets. They are, beginning with the second series of signatures: Young's *Two Epistles*, 1730; Harte's *Essay on Satire*, 1730; with a half-title and a final leaf thrown away; Miller's *Harlequin Horace*, 1731; Lord Lyttleton's *An Epistle...From...Rome*, 1730.

Next follow three groups of pages without titlepage or date: "Certain Epigrams"; *An Author to be Let* (reprinted from the quarto of 1729); and "Essays, Letters," etc.

Concerning the *Certain Epigrams*, see *infra*, Book 270 (March 17-23, 1732).

The *Essays, Letters, and...* are divided into Articles I, II, III, VI, and a Postscript. Article I is made up of slightly edited extracts from the *Grub-street Journal*, May 14 to June 25, 1730. Article II, ditto, June 27, July 23. Article III is two extracts from the *Grub-street Journal*, September 3 and August 13, and two from the *Daily Journal* (by M. Concanen), September 8 and September 24. Article VI [error for IV?] is extracts from the *Grub-street Journal*, November 19, August 20, November 5, February 18, 1731, October 8, 1730. Following Article VI is a "Postscript" of seventeen lines of print.

Two pieces are here first printed:

167. Pp. [iii]-vii.—To The...Earl of Middlesex  
[the dedication, signed: R. Savage].

167a. P. 41.—Postscript.

The "Postscript" is probably quoted from some newspaper of 1730, but I have not been able to find it. In late editions of the *Dunciad* it is quoted as "Advertisement Printed in the Journals, 1730."

268a. February 1-5.

### The Gentleman's Magazine

[As under Book No. 257]

No. XIII. Vol. II. January, 1732, p. 555. Mr. Pope's Epistle on Taste censur'd and defended.

A résumé of a letter "To J. Gay, Esq;" in the *Daily Courant*, December 23; and one "To A—P—pe, Esq;" in the *White-Hall Evening Post*, January 4. The first letter, in Cleland's name, is now attributed to Pope himself. See, *supra*, under the date of December 23, 1731.

269. February 25 (*Gentleman's Magazine*).

Grubiana: Or, a Complete Collection of all the Poems and Material Letters from the Grubstreet Journals; Beginning at Numb. I, of January the 8th, 1730, and continued to Numb. CXII, of Thursday, February the 24th, 1732. [4 lines . . .]

London: Printed by J. Hughs, in High-Holborn, And sold by T. Warner in Pater-Noster-Row. MDCCXXXII. (Price Stitch'd Two Shillings.)

12mo.      Sig.:  
Pp.:

Epigrams by Pope on pp. 19, 23, 51, 57, 97.  
From the Lefferts catalogue.

The same book appeared under this and two other titles (see the *Grub-street Journal*, No. 144, Oct. 5, 1732).

See Book Nos. 272, 274.

270. March 17-23 (?).

[Certain Epigrams In Laud and Praise Of the Gentlemen of the Dunciad.]

The above is merely a page-heading, not a titlepage.

8vo.(in half-sheets).      Sig.: a-b, in 4's.  
Pp.: 1-14, 2 pp. [blank].

Signature b4 is blank, and in many copies was thrown away by the binder.

The *Certain Epigrams* is listed in the "Contents" of *Savage's Collection of Pieces* (Book No. 268), and yet seems to have been published after the rest of that book had been issued. In the *Grub-street Journal*, No. 116, March 23, 1732 (1731-2), Gilliver altered his often repeated advertisement to: "A Collection of Pieces in Prose and Verse, which have been published on occasion of the Dunciad. Together with Epigrams in Laud and Praise of the Gentlemen of the Dunciad, and completes all former Editions of the said Book." The last sentence first appeared here. Such a practice was not unknown. And several copies of the *Epigrams*, bound separately, are now in existence.

Of the Epigrams there are thirty.

Epigram No. I appeared first in the *London Evening Post*, No. 81, June 13-15, 1728, under the title "To the Minor Poets." It is by Samuel Wesley the younger.

Nos. II (by Wesley), VIII, IX, XIX, XX, XXV, and XXVI, I have not located elsewhere.

No. III, *Grub-street Journal*, June 18, 1730.

No. IV, *The Evening Post*, No. 3137, Aug. 26-28, 1729.

Nos. IV (reprinted), V, *Grub*, No. 21, May 28, 1730.

No. VI, *Grub*, July 2, 1730.

No. VII, *Grub*, June 25, 1730.

Nos. X, XIV (first part), XV, XVI, *Grub*, Dec. 24, 1730.

No. XI, *Grub*, July 16, 1730.

No. XII *Grub*, Nov. 12, 1730 (six lines; *Collection* omits lines 3-4).

No. XIII, *Grub*, Dec. 10, 1730.

Nos. XIV (second part), XXI, XXII, XXVII, XXVIII, XXIX, in the *Dunciad* of 1729.

No. XVII, *Grub*, Dec. 17, 1730.

No. XVIII, *Grub*, Dec. 31, 1730.

No. XXIII, *Grub*, April 8, 1731.

Nos. XXIV, XXX, *The Evening Post*, No. 3111, June 26-28, 1729.

271. May 18 (*Grub-street Journal*, list).

Select|Letters|Taken From|Fog's Weekly Journal.|—|  
Vol. II.|—|[Ornament]|—|

London:|Printed; and Sold by the Booksellers of London|  
and Westminster. 1732.

Frontispiece: I. V<sup>der</sup> Gucht sculpt.

12mo. (in half-sheets). Sig.: 2 leaves; B-Z, Aa-Bb, in 6's; Cc, 5 leaves.

Pp.: 4 pp.; [1]-290; 7 pp. [Index]; 1 p. [blank].

Apparently the frontispiece is a separate leaf, thicker paper than the rest; and the title-leaf may be sig. Cc6 folded back.

On pp. 256-257 "Dawley Farm" is reprinted. It here follows a prose essay dated Sept. 25, 1731; but it was first published in a June number in 1731, q. v.

Vol. I contains nothing by Pope.

272. May or June (*Grub-street Journal*).

The Grub-street Miscellany. . .

Printed for Mr. Bavius . . . sold by W. Hinton, E. Nutt,  
and J. Critchley. . .

12mo.        Sig.:

Pp.:

The same as Book No. 269, *q. v.*

273. July (*Gentleman's Magazine*).

Miscellany|Poems.|—|Vol. I.|—|By Mr. Pope.|—|[4 lines  
Latin prose.—Cicero pro Arch.]|—|The Sixth Edition.|—|

London:|Printed for Bernard Lintot; and sold by Henry|  
Lintot, at the Cross-Keys against St. Dunstan's-|Church in  
Fleetstreet. M. DCC. XXXII.

Frontispiece: portrait of Pope.—G. Vertue.

Half-title (on the *recto* of the frontispiece): Mr. Pope's Miscel-  
lany. Vol. I.

12mo.        Sig.: 2 leaves; a, in 12's; b, in 8's; A–I, in 12's; K,  
in 6's.

Pp.: 4 pp.; [1]–40; [5]–232.

## Vol. II:—

Miscellany|Poems.|—|Vol. II.|—|By Several Hands.|  
—|[Device: crossed keys]|—|The Sixth Edition.|—|

London:| . . . [as in Vol. I]

Half-title: Mr. Pope's Miscellany. Vol. II.

12mo.        Sig.: 2 leaves; A–M, in 12's.

Pp.: 2 pp.; [1]–283; [284–290, Indexes].

The Aitken Collection.

Vol. I contains poems by Pope as in previous editions (1720, 1722,  
1727).

Vol. II, 223–224, contains "To his Grace the Duke of Argyle," as  
in earlier editions.



274. September (*Grub-street Journal*).

Faithful Memoirs of the Grub-street Society: now first published by Mr. Bavius, &c. . . . with a picture . . .

. . . sold by T. Dormer, A. Dodd, J. Crichley, and W. Shropshire . . .

Frontispiece(?).

12mo.        Sig.:

Pp.:

The same as Book No. 269, *q. v.*

What I take to be a different book is listed in the *Monthly Chronicle*, IV, p. 40, and in the *Gentleman's Magazine*, I, p. 90, for February, 1731: *The Grubstreet Miscellany in Prose and Verse, written by Mr. Bavius, Jun. F. G. S. Printed for J. Wilford... Price 1s.*

## 275. October 4?

Miscellanies. | — | The | Last Volume. | — | [Device: monogram] | = |

London: | Printed for B. Motte, at the Middle | Temple Gate Fleet-Street. 1732

8vo.        Sig.: B-Z, Aa-Ee, in 8's; Ff, in 4's.

Pp.: [1]-434; 4 pp. [Contents]; 2 pp. [book list].

This is a reprint of the edition of 1728 (Book No. 196) or of 1731. Query: Were Vols. I-II reprinted at this time also?

276. October 4 (*Grub-street Journal*, list). First edition.

Miscellanies. | — | The | Third Volume. | — | [Device: monogram] | = |

London: | Printed for Benj. Motte at the Middle | Temple Gate, and Lawton Gilliver | at Homer's Head, against St. Dunstan's | Church in Fleetstreet, 1732.

8vo.        Sig.: 1 leaf [2 pp. book list]; A, in 4's; A-R, in 8's; S, in 4's; A-F, in 8's; G, in 2's.

Pp.: 2 pp. [book list]; 2 pp. [title-leaf]; [i]-ii; [1]-4; 1-254; 2 pp. [book list]; 255-276; 1 p. [Errata]; 1 p. [blank]; 1-100.

Concerning the two publishers, cf. E-C, IX, 528-529.

This is the fourth volume in Motte's *Miscellanies* series. It is called the "Third" volume to make it fit into the series, of which the third volume (chronologically), issued in 1728, had been designated the "Last Volume." "Volume the Fifth," published in 1735, contains nothing by Pope.

Eleven pieces are here first printed:

168. Pp. 43-51.—A Strange but True Relation How Edmund Curll, of Fleetstreet, Stationer, Out of an extraordinary Desire of Lucre, went into Change-Alley, and was converted from the Christian Religion by cer-tain Eminent Jews: And how he was circumcis'd and initia-ted into their Mysteries.

Qy.: Was there an edition earlier? Curll's shop was not in Fleetstreet after 1720.

169. Pp. 98-116.—An Essay Of the Learned Martinus Scriblerus, Concerning the Origine of Sciences.

169a. Pp. 255-276.—A True and Faithful Narrative Of What pass'd in London during the general consternation of all Ranks and Degrees of Mankind; On Tuesday, Wednesday, Thursday, and Friday last.

170. P. 63 (second group of pages).—"Here Francis Ch—s lies..."

171. P. 64.—Another [epigram] ["You beat your Pate..."]

172. P. 66.—Epigram from the French. ["Sir, I admit"...]

173. P. 67.—Epitaph. ["Well then, poor G—"...]

174. Pp. 67-68.—Epigram On the Toasts of the Kit-Cat Club, Anno 1716.

175. P. 68.—To a Lady with the Temple of Fame.

176. Pp. 74-75.—On the Countess of B—— cutting Paper.

177. Pp. 75-76.—On a certain Lady at Court.

277.

Of Taste. An Epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his Publishing Palladio's Designs of the Baths, Arches, Theatres, &c. of Ancient Rome. By Mr. Pope.

London: Printed. And, Dublin Re-printed by George Faulkner, at the Pamphlet-shop in Essex-street, opposite to the Bridge, MDCCXXXII.



8vo.(?)      Sig.:  
 Pp.:  
 From the Lefferts catalogue.

## 278.

Miscellanies. The Third Volume. . .  
 London: Printed for Benj. Motte...and Lawton Gilliver.  
 . . . 1732.

The Second Edition.

8vo.      Sig.:  
 Pp.: 276 pp.; 1 leaf of Errata; 1-100.  
 The Hoe Catalogue (p. 299).

## 279.

Stowe,|The|Gardens|Of the Right Honourable|Richard  
 Lord Viscount Cobham.|—|Address'd to Mr. Pope.|—|[2  
 lines Latin.—Virg.]|—|To which is added,|Taste.|A|Poem.|  
 —|By Mr. Pope.|=|

London: Printed. And,|Dublin, Re-printed by George  
 Faulkner in Essex-|Street, opposite to the Bridge, 1732.

Sm. 8vo.(in half-sheets).      Sig.: 4 leaves; B-D, in 4's.  
 Pp.: [1]-32.

Pope's poem is on pp. 23-32.—Of False Taste. An Epistle...



The year of 1733 was a plenteous one. In January was published the *Use of Riches*, addressed to Bathurst. In February the *First Satire of the Second Book of Horace Imitated*, with Pope's name on the titlepage, was followed in less than a week by the first epistle of the *Essay on Man*, published anonymously, and by a bookseller who had never published anything of Pope's before. The second and the third epistles of the *Essay* followed soon, still anonymous. The public called for numerous editions. Then, when the vacation season was past and the town was filling up again, on November 5 the *Impertinent* came along, still anonymous. Reprints were not numerous—that of Motte's *Miscellanies* in four volumes is of some importance. The quarto and octavo editions of the *Dunciad* of 1729 were liberally advertised by Gilliver as still on sale.

The *Essay on Man* in modern editions is a single poem, arranged in four "Epistles." But in the beginning, each epistle was published separately, the first on February 20, the second on March 29, the third on May 17, and the fourth in the next year, on January 24, 1734. In May of 1733 the first three epistles were issued as a stitched together pamphlet, but the pamphlet was made up of separately issued copies of the three epistles. It was not until May 2, 1734, that all four parts were printed together as a single poem.

"The right to print each epistle of the *Essay on Man* for one year was bought by Gilliver for 50*l.* an Epistle" (—E—C, II, 260).

Each epistle was reprinted as a separate pamphlet in Dublin very soon after publication in London. Certainly two and probably all four epistles went to a "Second Edition" in Dublin.

In London it seems there were twenty separate issues of the four epistles; eleven issues of the first epistle, four of the second, three of the third, and two of the fourth. In the cases of the first, second, and third epistles it is still uncertain which is to be regarded as the first edition, the genuine *editio princeps*. In giving precedence in these cases to what I think is probably the first edition, I have sometimes departed from recent tradition. Other bibliographers have stated their evidence in the briefest manner; I have presented pretty elaborately such evidence as I find, in the hope that owners of copies of the various issues will check up on my results, and publish anything further to be found.

Of the eleven London issues of the first epistle I have seven before me. The other four I am placing in my list on the authority of Aitken's article in the *Athenaeum*. Two of the four are late, and are not likely to be of help in showing what is the first edition. The other two are quite important; and it is with infinite regret

that I publish these notes without having had opportunity to examine them.

Of the second, third, and fourth epistles I have all the known London issues lying before me. And I have all but two of all known Dublin issues. That is to say, we have here in Austin twenty-two out of the twenty-eight known London and Dublin issues. The Lefferts collection contains sixteen; the Grolier exhibit showed eight; the Hoe *Catalogue* describes six; the British Museum may contain as many as eighteen—the descriptions in the printed catalogue are too meagre to guide the count.

Each issue is listed in its place in the chronological order of publication. Each is given a Book Number. In addition, for convenience in ensuing discussions, each one of the twenty-eight separate issues is designated by a letter of the alphabet, thus:

First Epistle—A, B, C, D, Dd, E, F, G, H, I, J, K, Kk.

Second Epistle—L, M, N, Nn, O, P.

Third Epistle—Q, R, S, Ss, T.

Fourth Epistle—U, V, W, Ww.

Letters are used so that issues of each epistle may be referred to in a straight sequence. For, of course, in the order of publication some editions of the third epistle precede some of the editions of the first epistle; *e.g.*, J and Q and probably either O or P were all published together on May 17.

Book No. and page reference for each of the letters used to designate issues are as follows:

#### FIRST EPISTLE, SEPARATE

Issue	Book No.	Page	Issue	Book No.	Page
A	294	223	G	304	239
B	295	234	H	305	239
C	296	234	I	307	240
D	297	235	J	312	244
Dd	349	263	K	314	245
E	299	236	Kk	—	(with books of 1735)
F	303	238			

#### SECOND EPISTLE, SEPARATE

Issue	Book No.	Page	Issue	Book No.	Page
L	300	236	Nn	350	264
M	301	237	O	311	243
N	302	238	P	313	244

## THIRD EPISTLE, SEPARATE

Issue	Book No.	Page	Issue	Book No.	Page
Q	308	242	Ss	318	249
R	309	242	T	315	245
S	310	243			

## FOURTH EPISTLE, SEPARATE

Issue	Book No.	Page	Issue	Book No.	Page
Ua	331	255	W	334	257
Ub	332	256	Ww	351	264
V	333	256			

## FOUR EPISTLES AS ONE POEM

Issue	Book No.	Page	Issue	Book No.	Page
Xa	336	258	Y	339	259
Xb	337	258	Z	340	259
Xc	338	259			



280. January 15 (Gaa).

Variant *a*.

Of The|Use of Riches,|An|Epistle|To the Right Honor-  
able|Allen Lord Bathurst.|—|By Mr. Pope.|—|[Ornament:  
an oval; leaves about a bee above a vase of fruit]|—|

London:|Printed by J. Wright, for Lawton Gilliver|at  
Homer's Head against St. Dunstan's Church in|Fleetstreet,  
1732.|Price 1s.

Folio.          Sig.: 1 leaf; B, in 2's; C, 1 leaf; 1 leaf; D-F, in 2's.  
Pp.: 2 pp.; 1-20.

The poem was in the press by Dec. 14, 1732 (E-C, VI, 335).

The pamphlet is antedated, reckoned by our calendar; but at that time publishers were free to consider the new year as beginning with either January 1 or March 25. Thus the *Grub-street Journal* for 1733 dates its weekly Nos. 158-169 from Jan. 4, 1732, to March 22, 1732, and its next weekly issue No. 170, March 29, 1733.

*Honorable* in the title is spelt without a *u*.

The ornament reappears later on the titlepage of the folio edition of Epistle IV of the *Essay on Man*.

On p. 13, line 13 reads: "Who hung with woods ypon mountains sultry brow?"—*ypon* being a misprint for *yon*.

On p. 20 a one-line *erratum* at the bottom reads: "P. 13. Ver. 13. for ypon read yon."

Piece No. 178.

281. January 15.

Variant *b*.

Of The|Use of Riches,|An|Epistle...

[As in Var. *a*.]

Folio [etc., as in Var. *a*.]

Variant *b* is precisely like Var. *a* with one exception: the error *ypon* (p. 13, line 13) has been corrected to *yon*. The *erratum* note is still, however, at the bottom of p. 20.

Evidently the error was detected and repaired before all the sheets had been put through the press, since only the type for the latter half of line 13 was reset. And apparently the workman forgot the *erratum* note on p. 20.



## 282. January 15(?).

Variant *c*.

## Of The Use of Riches, An Epistle...

Folio.        Sig.:

Pp.:

From Gaa, p. 21.

Var. *c* is like Vars. *a* and *b*, except that the error on p. 13 (*ypon*: *yon*) has been corrected, and the *erratum* note has been omitted from p. 20. See the note under Var. *b*, *supra*.

I have not seen a copy of Var. *c*, and do not know whether it is from the same setting of type or another.

A note in the Grolier catalogue (p. 22) may refer to a fourth issue that should be listed next, but I think its allusion ("There is another edition collating A-F, 2 leaves each) is to the "Second Edition," *infra*, Book No. 323.

## 283. January-February.

Of The|Use of Riches,|An|Epistle|To the Right Honor-  
able|Allen Lord Bathurst.|—|By Mr. Pope.|—|[Ornament]|  
—|

London:|Printed by J. Wright, for Lawton Gilliver|at  
Homer's Head against St. Dunstan's Church in Fleet-|  
street, 1732.

8vo (in half-sheets).        Sig.: A-C, in 4's.

Pp.: [1]-24.

*Yon* is correctly spelled (on p. 16 in the 8vo).

284. February 8 (*Grub-street Journal*, advertisement).

Miscellanies.|—| The | First Volume.|—|[Device: mono-  
gram]|—|

London:|Printed for Benjamin Motte and|Charles Bat-  
hurst, at the Middle-|Temple-Gate, Fleetstreet.

12mo.        Sig.: 2 leaves; B-N, in 12's.

Pp.: 4 pp.; [1]-287; [288, book list].

The contents of this book are the same as those of the octavo Vol. I of 1727 except that this undated edition omits the Preface (transferred to another volume), and inserts (pp. 204-212) "A true and Impartial Account of the Proceedings of Isaac Bickerstaff, Esq; against Me." Consequently there is nothing by Pope.

285. February 8 (*Grub-street Journal*, advertisement).

Miscellanies|—|The|Second Volume.|—|The Second Edition.|—|[Device: monogram]|—|

London,|Printed for Benjamin Motte, at the|Middle-Temple-Gate, Fleetstreet.|MDCCXXXIII.

12mo.      Sig.: A-M, in 12's.  
Pp.: [1]-288.

Contents and sequence as in Vol. II of 1727.  
See the inquiry in notes under the 1728 reprint of Vol. I.

286. February 8 (*Grub-street Journal*, advertisement).

Miscellanies.|—|The|Third Volume.|—|[Device: monogram]|—|

London:|Printed for Benjamin Motte, at the|Middle-Temple-Gate, Fleetstreet, and Law-|ton Gilliver, at Homer's Head over-|against St. Dunstan's Church, Fleetstreet.|MDCCXXXIII.

One leaf before the title, *recto* blank, *verso* book list.

12mo.      Sig.: A-N, in 12's.  
Pp.: [1]-309; 3 pp. [Contents].

A reprint of the "Last Volume" of 1728 (dated 1727) and of 1732. This "Third" volume contains, pp. [5]-[12], the Preface of Vol. I of 1727. In other respects contents and sequence are here the same as in the "Last Volume" of 1728 (1727), and accord entirely with the list of "Contents" at the end of the volume.

287. February 8 (*Grub-street Journal*, advertisement).

Miscellanies. |—| The | Last Volume. |—| [Device: monogram] |—|

London: | Printed for Benjamin Motte, at | the Middle-Temple-Gate, Fleetstreet. | MDCCXXXIII.

12mo. Sig.: A1–A5; 1 leaf [half-title]; A–C, in 12's; D, 11 leaves; E–O, in 12's.

Pp.: 10 pp. [Preface]; 2 pp. [half-title]; [1]–92; 95–333; 3 pp. [Contents].

The signatures are given as they appear now in the volume (in old calf binding). What happened was this, I think: the binder wished to omit the "Bathos" and substitute a group of poems. The "Bathos" is called for in the table of contents, but the group of poems is not. He threw away the last seven leaves of the first sig. A, and put sig. D12 in their place.

The poems substituted for the "Bathos" are the poems of the "Third Volume" of 1732, the fourth volume in Motte's series.

These two volumes of 1733, the "Third" and the "Last," are the same for the larger part of the contents, but are from entirely different settings of type throughout. There are probably variants for each volume, though I have not seen any.

I think it probable that an editorial direction to rearrange the contents for this edition of the four volumes was not made clear, with the result that both printer and binder blundered.

288. February 15 (*Grub-st. J.*, adv.)

Variant *a*.

The | First Satire | Of The | Second Book | Of | Horace, | Imitated in a Dialogue between | Alexander Pope of Twickenham in Com. | Midd. Esq; on the one Part, and his Learned | Council on the other. |—| Scilicet Uni AEqueus Virtuti, atq; ejus Amicis. Horat. |—|

London: | Printed by L. G. and sold by A. Dodd, near Temple-Bar; E. Nutt, | at the Royal Exchange; and by the Booksellers of London and | Westminster. M.DCC.XXXIII.

Folio. Sig.: 2 leaves; B–E, in 2's.

Pp.: [1]–19; [20, blank].

No price is stated on the titlepage.

Latin (even pages) and English (odd pages) are on opposite pages.

Some distinguishing marks:

Titlepage,—the line of Latin has a comma between *Virtuti* and *atq*; No price is stated.

P. 9,—the signature mark *C* falls beneath *ol* of the word *old* in the line above it.

Other Variants have no comma in the Latin.

Piece No. 179.

289. February 15(?).

Octavo.

The | First Satire | Of The | Second Book | Of | Horace, |  
Imitated in a Dialogue between|Alexander Pope of Twick-  
enham | in Com. Midd. Esq; on the one Part, and his |  
Learned Council on the other.|—|[1 line Latin.—Horat.]|  
=|

London:|Printed by L. G. and sold by A. Dodd, near  
Temple-Bar;|E. Nutt, at the Royal Exchange; and by the  
Book-|sellers of London and Westminster. M.DCC.XXXIII.

8vo (in half-sheets). Sig.: D-E, in 4's; F, in 2's.

Pp.: [25]-43; [44, blank].

A comma follows *Virtuti*.

Latin and English on opposite pages.

The signatures and pagination were evidently planned to follow another book, probably the *Use of Riches*, 1732, 8vo.

290. After February 15.

Variant *b*.

The | First Satire | Of The | Second Book | Of | Horace, |  
Imitated in a Dialogue between|Alexander Pope, of Twick-  
enham in Com. | Midd. Esq; on the one Part, and his  
Learned | Council on the other.|—| Scilicet Uni AEquis  
Virtuti atq; ejus Amicis. Horat.|=|

London:|Printed by L. G. and sold by A. Dodd, near  
Temple-Bar; E. Nutt,|at the Royal Exchange; and by the  
Booksellers of London and|Westminster. M.DCC.XXXIII.

Folio. Sig.: 2 leaves; B-E, in 2's.

Pp.: [1]-19; [20, blank].

The Wrenn Library.

Some distinguishing marks:

Titlepage,—no comma in the Latin. No price is stated.

But there is a comma between *Pope* and *of*.

P. 13,—the catchword is *In* (erroneous).

## 291. After February 15.

## Variant c.

The | First Satire | Of The | Second Book | Of | Horace, |  
 Imitated in a Dialogue between | Alexander Pope, of Twick-  
 enham in Com. | Midd. Esq; on the one Part, and his  
 Learned | Council on the other. | — | [1 line Latin.—Horat] |  
 = |

London: | Printed by L. G. and sold by A. Dodd, near  
 Temple-Bar; E. Nutt, | at the Royal Exchange; and by the  
 Booksellers of London and | Westminster. M.DCC.XXXIII.

Folio. Sig.: 2 leaves; B-E, in 2's.

Pp.: [1]-19; [20, blank].

The Wrenn Library.

Some distinguishing marks:

Titlepage,—no comma in the Latin. No price is stated.

P. 13,—the catchword is *Whether* (correct).

## 292. After February 15.

## Variant d.

The | First Satire | Of The | Second Book | Of | Horace, |  
 Imitated in a Dialogue between | Alexander Pope, of Twick-  
 enham in Com. | Midd. Esq; on the one Part, and his  
 Learned | Council on the other. | — | [1 line Latin.—Horat] |  
 = |

London: | Printed by L. G. and sold by A. Dodd, near  
 Temple-Bar; E. Nutt, | at the Royal Exchange; and by the  
 Booksellers of London and | Westminster. M.DCC.XXXIII.  
 Price One Shilling.

Folio. Sig.: 2 leaves; B-E, in 2's.

Pp.: [1]-19; [20, blank].

The Wrenn Library.

The price is stated after the date on the titlepage.

Some distinguishing marks:

Titlepage,—the words *Price One Shilling*.

P. 13,—the catchword is *Whether*.

P. 19,—the tail-piece contains two birds.



## 293. After February 15.

Variant *e*.

The | First Satire | Of The | Second Book | Of | Horace, |  
 Imitated in a Dialogue between | Alexander Pope, of Twick-  
 enham in Com. | Midd. Esq; on the one Part, and his  
 Learned | Council on the other. | — | [1 line Latin.—Horat] |  
 — |

London: | Printed by L. G. and sold by A. Dodd, near  
 Temple-Bar; E. Nutt, | at the Royal Exchange: and by the  
 Booksellers of London and | Westminster. M. DCC. XXXIII.  
 Price One Shilling.

Folio.            Sig.: 2 leaves; B-E, in 2's.

Pp.: [1]–19; [20, blank].

The Wrenn Library.

Some distinguishing marks:

Titlepage,—the words *Price One Shilling*.

P. 19,—the tail-piece contains a human face and no birds.

The five folio varieties of the *First Satire of the Second Book* offer one of many small problems of a similar nature. The variations are so slight as to elude any but a keen eye examining the several books at the same time. For how many other pieces published by Pope similar conditions obtain no man can guess. Until a few years ago it was believed there were two editions (or varieties) of this *First Satire*, one with and one without a statement of the price on the titlepage. The cataloguer of Mr. Hoe's library said, in 1905, there were four issues. Mr. T. J. Wise stated in the catalogue of the Wrenn Library that there are five "editions," meaning five separate printings. My examination leads me to conclude that there were three settings up of type; and, while one of these three "editions" was going through the press, alterations were twice made, with a result of producing five varieties.

One who has occasion to look minutely over the type work of the time, will marvel at the fidelity with which a printer could follow copy two hundred years ago. In the case of such folios, where ample paper and large type were available, it is sometimes impossible to decide with certainty in one's own mind whether two pages of the same matter were printed from one or from two settings up of the type. My chief test has been to place a ruler upon each page, and note how, in line beneath line, the letters fall one under another. Upon this test I conclude that Variant *a* is from one setting of type. Variants *b*, *c*, and *d* are from a second setting; but

certain revisions were made after a number of copies (*b*) had been struck off, and the next lot of printed copies constitute Variant *c*; then a second revision was made, and the subsequent printed copies are Variant *d*. Variant *e* is from a third composition of type. Apparently the same printer, using the same font of type, prepared all copies.

On the titlepage.—In Variant *a* the *h* of *the* in *on the one Part* falls under *r* (a capital letter) of *Alexander*; in Variants *b*, *c*, *d* to the right of the *r*; in Variant *e* under the left stroke of *r*.

In Variant *a* the leg of *q* in *Esq*; is over the mid *c* of *Council*; in Variants *b*, *c*, *d* between the *n* and *c*; in Variant *e* both the *q* and the semicolon are over the *c*.

In Variant *a* alone is *Virtuti* separated from *atq*; by a comma.

In Variant *a* the *p* of *Temple-Bar* is above the mid-space of *ll* in *Booksellers*; in Variants *b*, *c*, *d*, to the right of both *l*'s; in Variant *e*, far to the right and over the *r*.

In Variants *a*, *b*, *c* the imprint closes with the date; in Variants *d*, *e* the words *Price One Shilling* follow.

On page 3. The second *i* of *Libri* is a distinguishing point and leads to the same conclusion, that there were three settings of type,—the first for *a*, the second for *b*, *c*, *d*, and the third for *e*.

On page 9.—In Variant *a* the signature mark *C* is under *ol* of *old*; in Variants *b*, *c*, *d*, under *r a* of *or as*; in Variant *e*, under *r* but to the left of *a* in *or as*.

In line two, *Laureate* has a final *e* in Variants *a*, *b*, *c*, *d*; but not in Variant *e*.

On page 13.—In Variants *a*, *b* the catchword is erroneously *In*; in Variants *c*, *d*, *e* it is the correct *Whether*.

On page 18.—The tail-piece is a fluted urn of flowers, leaves, and tendrils in Variants *a*, *b*, *c*, *d*; in Variant *e* it is a bird in a glory, supported by scroll-work.

On page 19.—In line five *ancient* is spelled with a *c* in Variants *a*, *b*, *c*, *d*; with a *t* (*antient*) in Variant *e*.

The tail-piece in Variants *a*, *b*, *c*, *d* is a basket of flowers, flanked by birds, the whole supported by scroll-work; in Variant *e*, a smaller basket of flowers and fruit over a human face, the whole supported by scroll-work.

Of course, I have not attempted to state all the differences.

See Book No. 328, where "2d Edition" may refer to one of these five folio varieties.



294. February 20 (Gaa).

Issue A

An|Essay|On|Man.|Address'd to a Friend.|—|Part I.  
—|[Ornament]|—|

London:|Printed for J. Wilford, at the Three Flower-de-  
lucés, be|hind the Chapter-house, St. Pauls.|[Price One  
Shilling.]

L. P. folio.      Sig.: 2 leaves; B-E, in 2's.  
Pp.: 4 pp; [5]–19; [20, blank].

Publication was first advertised in the *Daily Journal* of Feb. 20 (—Gaa). The *Grub-street Journal*—not entirely to be relied on, however—in its list of new books states that the poem was published on March 9.

There is no apostrophe in St. Paul's in the imprint.

Page [1] is the titlepage; p. [2], blank; pp. [3–4], To The Reader, with a head-piece, a decorated initial A, and a tail-piece; p. [5], a different head-piece and lines 1–8 of the text; pp. 6–19, the remainder of the text, ending *FINIS*; p. [20] is blank.

The lines of the text are misnumbered 1–281 (should be 1–286), the error continuing from line 250, which is misnumbered 245 (the second 245).

The Aitken copy, uncut, measures 14½ by 9 inches; my copy, trimmed, 12½ by 8½.

There were several editions in rapid succession, priority among which is discussed below.

Some distinguishing marks of this issue are:

The signature marks.

There are no headlines.

Page numbers are placed centrally, in square brackets.

White space between paragraphs is greater than between lines.

In the *Athenaeum* list this issue is No. 2(a); Lefferts No. 2; Grolier No. 45.

Piece No. 180.

## THE FIRST EDITION

The bibliography of the *Essay on Man* has not been so thoroughly studied as that of the *Dunciad*, though it is hardly less complex. In 1871, Elwin (E-C, II, 260) knew of only three separate editions of the first epistle. The cataloguer of the Hoe library (*A Catalogue of Books in English Later than 1700*... Volume II, Privately Printed, New York, 1905, p. 311) wrote: "It is difficult to determine the priority of the various editions of the four Epistles composing this Essay. Whereas there were once supposed to be only four editions, it is now generally conceded that there are ten or eleven, two of the First Epistle with 'Part I.' on the title-page, two of the First with 'Epistle I.' on the titlepage, three of the Second, two of the Third, and one of the Fourth.

"No recorded investigations are sufficiently advanced to be of service, ... It is granted, however, that the editions of the First Epistle with 'Part I.' on the titlepage were earlier printed than those having 'Epistle I.'"

The best discussion of the separate editions of the first epistle is Aitken's in the *Athenaeum*, Jan. 28, 1905, p. 112, in which he lists nine London issues, and in his Notes ("Gaa") before the Bibliographical Society, published in 1914, in which he lists ten issues.

To Aitken's list I am adding two Dublin issues and a London folio dated 1735.

These thirteen issues range in size from L. P. folio down to small octavo. Some of them are called "Part I" on the titlepage, others "Epistle I. Corrected by the Author." Those marked "Part I"—as has just been said—are earlier than those marked "Epistle I."

In trying to decide which one of the thirteen issues is the genuine *princeps*, we can quickly eliminate most of them. It is fairly certain, from advertisements and from what is known of publishing customs, that the first edition was printed as a folio. Consequently the quartos and the octavos may be set aside. But in putting aside the quartos, there is this to be remembered—it was the fashion in the case of certain of Pope's other works to print a L. P. folio, a quarto, and a small folio from the same setting up of type, and to put the three formats on sale simultaneously. Of folio issues there are seven—A, B, G, I, J, K, and Kk. B, from Aitken's description of it, is presumably a small folio printed from the same setting of type as A, and so it may be dismissed. I is designated on its titlepage "Corrected by the Author," has a revised text, and is called "Ed. 2" in notes in the *Works* of 1735, Vol. II (L. P. folio, quarto, and small folio); so it and the other (still later) folios may be set aside. Thus only A and G are left.

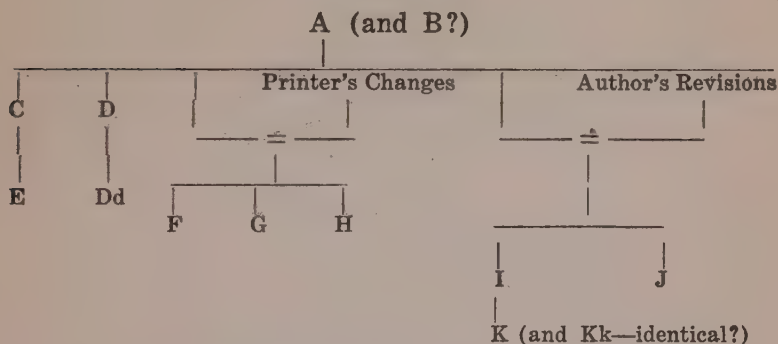
That G is the first edition was Aitken's decision. He indicated but sketchily the evidence that persuaded him. Since 1905 his verdict has been acquiesced in—see, for example, the Lefferts and the Grolier exhibition catalogues.

That A is the first edition appears to me to be more probable.

No notices have been resurrected from old newspapers, letters, or other contemporary records to assure us which of these two editions had precedence over the other. All the evidence gathered so far is internal. It consists in the difference in fonts of type, in the divergences in punctuation, capitalization, etc., and in the probable habits hurried or leisurely of printers at work.

The order in which matters are here set forth is—first, a pedigree that appears to me to be approximately correct, with a restatement of the pedigree as three family groups; second, a table of the evidence discoverable from an inspection of the various issues of the poem; and third, a discussion of the evidence to learn its meaning.

#### THE PEDIGREE



*First Family Group.*—The words “Part I” appear on each title-page. A is the parent. Compositors followed copy (*i.e.*, A) with great fidelity.

A.—L. P. folio; sigs. [A]—E; white spaces between paragraphs; end, p. 19; lines 1–281 (numbered erroneously—there are really 286 lines). Book No. 294.

B.—Sm. folio; in all other respects like A(?), and printed with A as a twin-birth(?). Book No. 295.

C.—8vo; sigs. A, B, C; no spaces; end, p. 19; lines 1–281 (as in A). Book No. 296.

D.—Dublin sm. 8vo; sigs. A, C, C; spaces; end, p. 19; lines 1–286 (numbered correctly). Book No. 297.

Dd.—Dublin sm. 8vo; “Second Edition” on titlepage; dated 1734. Book No. 349.

E.—8vo; sigs. A, B; no spaces; end, p. 16; lines 1–281 (as in A and C). Book No. 299.

*Second Family Group.*—The words "Part I" are on each titlepage. A is probably the parent. The compositor's taste dictated changes from his copy (A).

F.—4to. [No copy of F is accessible to me. It may belong to the first family.] Book No. 303.

G.—Sm. folio; sigs.[A]; B, 1 leaf; B-D; spaces only on p. 6; end, p. 20; lines 1-286 (correctly numbered). Book No. 304.

H.—4to; "Second Edition" on titlepage; sigs.[A], B, C; no spaces; end, p. 21; lines 1-286. Book No. 305.

*Third Family Group.*—The words "Epistle I. Corrected by the Author" are on each titlepage. A is the parent. Revisions by the author introduced changes from copy, or rather a marked-up specimen of A was copy.

I.—L. P. folio; sigs [A], a, B-D, [E]; spaces; end, p. 17; lines 1-286; the text revised. Book No. 307.

J.—L. P. folio; stitched with Epistles II and III. (I have not seen a copy that I could identify.) Book No. 312.

K.—L. P. folio; "Second Edition" on titlepage; no date on titlepage. (I have not seen a copy.) Book No. 314.

Kk.—L. P. folio; "Second Edition" on titlepage; dated 1735. Book No. —, to be listed among the books of 1735.

#### THE TABLE OF POINTS OF EVIDENCE

Point 1.—No headlines at all—A, C, D, E,—I  
with headlines—G, H

Point 2.—Page numbers placed centrally—A, C, D, E,—I  
at corners—G, H

Point 3.—Line numbers, first font throughout—A,—I  
only on pp. 5-6—G

Point 4.—Line numbers, second font throughout—H  
on pp. 9-20—G

Point 5.—Catchwords used throughout—A, C, D, E,—I  
only on pp. 3-6—G  
none at all—H

Point 6.—White spaces between paragraphs throughout—A, D,—I  
only on p. 6—G  
none at all—C, E,—H

Point 7.—Normally 20 lines to the page—A, C, D,—H, I  
22 lines—E,—G

*Note.*—On one page alone, p. 15, A has a single paragraph; it begins at the top and continues four lines over on p. 16. Consequently there are 22 lines on p. 15. D tracks A exactly.

C and H had no white space to lose,—with the result that they each had to throw over six (instead of four) lines of the paragraph upon the next page (pp. 16-17 in C, 17-18 in H). C and H never recover this loss, but they depart no further from A in the lines printed page for page.

E and G differ from each other on the first page of verse by four lines, and, of course, never come to agreement.

Issue I has no solid page at all, its contents having been revised by the author.

Page [5] of A, C, D—it is p. [3] of E; p. [5] of G; p. [7] of H; p. [7] of I.

Point 8.—Line 5.—...Scene...—A, C, D, E,—G, I  
scene —H

Point 9.—Line 7.—...Wild...—A, C, D, E,—G, I  
wild —H

Page 7 of A, C, D; E, p. 5; G, H, p. 9; I, p. 9, but lines have been shifted.

Point 10.—Line 39.—...Pride and Dulness...—A, C, D, E,—I (line 65)  
pride and dulness —G, H

Point 11.—Line 48.—Weeds...—A, C, D, E,—I (40)  
weeds —G, H

Page 8 of A, C, D; E, p. 5-6; G, p. 9-10; H, p. 10.

Point 12.—Line 50.—...JOVE'S...JOVE?—A, C, D, E (p. 5),—I (42)  
Jove's Jove?—G (p. 9), H

Point 13.—Line 53.—...full or not coherent...—A, C, D, E,—I (45)  
full or not coherent —G (p. 10), H

Point 14.—Line 55.—...Scale...—A, C, D, E (p. 6),—I (47)  
scale —G, H

Point 15.—Line 56.—...Man;—A, C, D, E,—I (48)  
Man;—G, H

Point 16.—Line 57.—...ere...—A, C, D,—I (49)  
e'er...—E,—G, H

Point 17.—Line 58.—...plac'd him wrong?—A, C, D, E,—I (50)  
plac'd him wrong?—G, H

Point 18.—Line 61.—In [no new paragraph begins]—A, C, D, E,—I (53)  
In [indented for a new paragraph]—G, H

Page 9 of A, C, D; E, p. 6-7; G, p. 10-11; H, p. 11.

Point 19.—Line 69.—Then [indented for a new paragraph]—A, C, D, E,—I (69)

Then [no new paragraph begins]—G, H

Point 20.—Line 70.—...ought; [semicolon]—A, C, D, E,—I (70)  
ought: [colon] —G, H

Point 21.—Line 71.—...Being... State, and Place,—A, C, D, E,—I (71)  
being...state and place,—G, H

Point 22.—Line 87.—...then; [semicolon]—A, C, D, E (p. 7)—I (87)  
then, [comma]—G (p. 11), H

Page 10 of A, C, D; E, p. 7-8; G, p. 11-12; H, p. 12.

Point 23.—Line 91.—Hope...—A, C, D, E,—I (91)  
Hope...—G, H

Point 24.—Line 95.—...State,—A C, D, E,—(I omits)  
state,—G (p. 12), H



Point 25.—Line 101.—...INDIAN...—A, C, D, E (p. 8),—(I, 95, italics)  
Indian —G, H

Point 26.—Line 104.—...way, [comma]—A, C, D, E,—I (98)  
way; [semicolon]—G, H

Point 27.—Line 108.—...waste; [semicolon]—A, C, D, E,—I (102)  
waste, [comma]—G, H

Page 11 of A, C, D; E, p. 8; G, p. 12; H, p. 13.

Point 28.—Line 113.—Himself *alone*, [italics and comma]...—A, C, D, E  
alone [romans, no punctuation]—G, H

If Man, alone,... —I (115)

Point 29.—Line 114.—...when...where?—A, C, D, E,—(I is revised)  
when...where?—G, H

Point 30.—Line 116.—...Wing...Fire,—A, C, D, E  
wing...fire, —G, H,—I (106)

Page 12 of A, C, D; E, p. 10; G, H, p. 14.

Point 31.—Line 143.—...rise; [semicolon]—A, C, D, E,—I (135)  
rise, [comma] —G, H

Point 32.—Line 147.—...Earthquakes...—A, C, D, E,—I (139)  
earthquakes —G, H

Note.—Issue C differs from A, G, H (which three agree) thus:

To The Reader, line 12.—respect for Respect in A, G, H  
line 13.—respect for Respect

Poem, line 3.—us for Us

13.—flies for flies'

33.—people's for peoples [no apostrophe]

37.—e'od; [semicolon for comma]

80.—Blood for blood

117.—sky, [comma for no punctuation]

205.—'Twixt for Twixt [no apostrophe]

Note.—Issue E omits the To The Reader. In each of the other points listed in the preceding note it is like C, though the lines of verse are on pages numbered differently from the pages in C or any other issue.

Note.—Issue D tracks A exactly in the pages containing verse, except that it corrects the line numbering. In the two pages of the prose To The Reader the compositor did not try to follow copy line for line, but placed a line or two less on p. [3] and more on p. [4].

Note.—Issue Dd (Dublin, 1734) reproduces D, but the type was reset throughout. The words "Second Edition" on its titlepage mean second edition in respect of Dublin alone, not London.

#### THE DISCUSSION

Judged from their prominent features, the other members of the first family group are the offspring of A. In their turn the other issues point to the primacy of A in the sequence of all issues.

B may be an exception, in that it may be A's twin, *i.e.*, printed on a different size paper but printed from the same setting of type.

C and E are two octavos, printed in London. Publishers of other poems by Pope had already established the custom of issuing an octavo at about the same time or shortly after a folio first edition. It is probable that, in accord with this custom, one of these octavos was published so early as to have been set up from the first folio edition as copy.

C agrees with A in all of the thirty-two points of the table except points 3, 4, 6. In points 3, 4 agreement could not be expected; only in point 6 does C approach closer to G than to A.

E speaks equally in favor of A. It agrees with G only in points 6, 7, and 16; in all the rest with A.

Which preceded the other, C or E, is not sure. C follows the folios more closely than E does. Again, C has 20 pages, E 16; when, for the *second* epistle, an octavo edition was printed, its title-page was counted as p. 21 (cf. the description in the list *infra*, and what happened similarly for the octavos of the third and fourth epistles); was the publisher likely to arrange his new pamphlet as a continuation of the one bought by his earlier (and steadier) customers or by his later? Further, E (rather than C) may be a pirated edition.

Whether C preceded E or *vice versa*, both speak for A as an earlier edition than G.

The two Dublin editions are small octavos, dated respectively 1733 and 1734.

D, the earlier, agrees with A in every point upon which they are susceptible of comparison. Its date of publication is not known. It would appear that the Dublin publishers had correspondents in London who forwarded promptly any new book that was selling well or that promised to do so (cf. the Dublin Dunciad of 1728 and the *First Satire of the Second Book* of 1733). The probability is that the correspondent sent to Dublin a copy of the first edition of the *Essay on Man*. What he sent, at any rate, was a copy of A.

Dd (Dublin, 1734) is, I think, merely a reprint from D as copy.

G and H, in the second family, present a remarkable puzzle—first, in their relationship to each other, and second, in their common relationship to A.

Let A, G, H be placed side by side upon a table. It is readily apparent that all three are printed from Great Primer (18-point) type. The figures are not in all cases from the same font. The letters do appear to me to be from the same font; but Mr. Wright, the University Printer, who has kindly looked over them at my request, is doubtful whether H at least and possibly G may not be from a different font from the A font. Certainly the letter-portions of the three issues are closely similar. It is a general rule that when



two pages are closely alike, the larger the type, the harder it is to determine whether or not the two pages are from the same setting up of type.

As the leaves are turned slowly, it becomes readily apparent further that the pages of the books fall into three groups of pages for each book, each group of pages being marked by minor distinguishing traits.

Group *r* is the first six pages in A and in G—the titlepage, its blank *verso*, the two pages of the To The Reader, and the two pages of the beginning of the text of the poem (lines 1–28),—i.e., pp. [1–5]–6. H has at the front a half-title leaf, counted in the pagination; its next six pages are as in A and G, though its page numbering runs [1–7]–8.

Group *s* is the next six pages; but let it be noted how the pages are numbered: A, pp. 7–12; G, 9–14; H, 9–14. A is regular for a folio, H is regular for a quarto, but G is irregular. G has no pages numbered 7, 8, but no text is omitted. In A the lines of verse on these pages are 29–148; in G, 29–160; in H, 29–148, agreeing with A both in total and page by page.

Group *t* is the remaining pages in each book: A, pp. 13–19, [20, blank]; G, pp. 15–20; C, 15–21, [22, blank].

Reference to the table shows that for the pages of group *r* A and G are closely alike. They agree in the font of line-numbers, in catchwords, and in leaving white space between paragraphs. After group *r* A continues consistent with itself to the *finis*; but G changes to another font for line-numbers, stops catchwords, and stops white spaces.

Still in group *r*, one difference separates A and G. In A the page-number 6 is in square brackets, is placed centrally, and is from a font which is used regularly through A, only once in G (p. 16), and regularly through H. In G page 6 has a headline in a roman font not used again anywhere in any of the three books, and for page-number a large 6 in the left corner, also from a font not used again in any of the three books.

That A and G are not from the same *forms*, even if the setting of type was the same for the two, is shown by measurements of the inked part of the page. To take an easy example,—on p. 6, from the top of *m* in *ample* (line 9) to the bottom of *held* in *upheld* (line 28) is  $8\frac{4}{10}$  inches in A and  $8\frac{9}{10}$  inches in G. In general, the letter-press of each page of A is  $\frac{2}{10}$  of an inch shorter than that of the same page of G. On the titlepage the two printer's rules in the middle are  $\frac{1}{10}$  of an inch closer together in A than in G.

H, for this group *r* of pages, is certainly not from the same setting of type as either A or G. Besides such points as are set down in the table, the way letters fall one under another on the page is abundantly convincing.

For the pages of group *s*, A and G separate from each other distinctly. Nearly all the points listed in the table occur on these pages. They show definitely that there were two settings of type.

H agrees so very closely with G in all of G's peculiarities as to suggest that G and H may be from one setting of type. But in the arrangement of lines on the page, H appears to be modeled after A, containing the same number of lines and the same lines page by page. G contains two lines more to the page than do A and H; so that its last page in group *s*, p. 14, contains lines 139-160; while A, p. 12, and H, p. 14, each contain lines 129-148.

The most notable peculiarity of G occurs in group *s*. The six pages in this group make three leaves. In G these three leaves are one half-sheet and one whole sheet. The half-sheet has a signature mark *B*; but the whole sheet repeats *B* for its signature-mark. The whole book of G is composed of  $4\frac{1}{2}$  sheets. Such a phenomenon is irregular but not unique. The absence of any pages numbered 7, 8, is still more irregular. The conclusion is inevitable that the printer was careless, and the proof-reader also was careless, in passing from a page numbered with a 6 and a head-line in romans immediately to a page numbered with a 9 from a different font and a headline in italics. It is contrary to probability to assume that irregularity in fonts, irregularity in page numbering, and irregularity in putting sheets of paper through the press would occur in the first edition of a book for the copyright of which the publisher had paid an unusually high price, and in the publication of which there is no known reason for assuming that there was haste.

H offers a hint for the explanation of G's irregularity. H is printed without any such irregularity. It is a quarto, with a half-title leaf. Its first sheet has its pages numbered [from 1 to] 8 (group *r*). Its second sheet has *B* for signature-mark, and the first page of sig. B is numbered 9, altogether regularly for a quarto. On p. 9 G and H agree in font for letters, font for line-numbers, font for headlines and page-numbers, in capitalization, etc.,—in everything except that G has two more lines at the bottom of the page than H has. They agree similarly for pages 10-14. If it be decided that G and H are not from the same setting of type, still the peculiarities of G make it appear that G was modeled after a quarto—possibly H, perhaps F—by a bungling type-setter, whose work was not revised by the proof-reader and whose mistake entailed upon the pressmen the necessity of running a half-sheet through the press for the middle of a book.

A is printed on five sheets of paper and is a regular folio in every respect.

For group *t*, the remaining pages of the three books, A, G, H agree much more closely than for group *s*. A continues its same

font of line-numbers. H uses consistently one font of line-numbers throughout, a different font from A's. G used the first font (A's) for pp. [5]–6; but in groups *s* and *t* it uses the second font (H's). In group *t* a peculiarity which, at first glance, seems to cause G and H to part company, only serves, when examined more closely, to bind them the tighter together. A has no headlines at all. G and H have headlines. The headlines are in italics (on p. 6 of G alone the headline is in romans). But in G and in H two fonts of italics are used. The one font shows in:

G—pp. . . 10, 11, 12, 13, ... 15, ... 17, ... 19, 20 ...

H—pp. . . 10, 11, 12, 13, ... ... 17, 18, ... 20, 21

The other font shows in:

G—pp. 9, ... ... 14, ... 16, ... 18 ... ..

H—pp. 8, 9, ... ... 14, 15, 16, ... ... 19 ... ..

Whether, for the pages of group *t*, A, G, H were all three printed from the same setting of type or not, I can not tell. I think they were not. The difference of fonts in line-numbers looks to me like all but conclusive evidence. On the other hand, there are agreements in certain minutiae, like slipped or broken letters, which in the case of similar questions with other books have been rated as quite sufficient evidence upon which to base a decision. Three or four may be given as examples of a goodly number that I have checked up. A, G, H agree with each other exactly in these examples so far as I can see. In line 190 the *c* in *Faculties* has slipped up. In line 197 the first *o* in *flood* has slipped up, though the *oo* in *wood* beneath is quite straight. In line 200 the *s* in *extracts* has slipped up, and moreover the *s* looks to me to be inverted. In line 233 the second *e* in *See* is crooked. In line 241, of the five hyphens following the exclamation point, the second hyphen breaks the alignment, having dropped slightly at its right end. In line 249 the *o* in *not* is a defective letter, but(!) line 250 in A is mis-numbered as 245, while in G and H it is correctly numbered.

The evidence gathered by a comparison of A, G, H speaks so ambiguously that it still remains uncertain what permutation or combination in Wilford's printer's shop sufficed for the production of the three books, whether one, two, or three settings of type, whether in whole or in part. But one fact does stand out: G and H are more closely related to each other than either of them is to A. And H is designated on its titlepage "The Second Edition."

The third family, I, J, K, Kk, supplies us with some reason for believing that A is the *princeps*.

I was advertised on May 17. It bears on its titlepage the words "Epistle I. Corrected by the Author." It is referred to as "Ed. 2"

in 1735 in notes by Pope or his editor (? J. Richardson the Younger) at the end of Vol. II of the *Works*. After the first edition, published February 20, Pope does not appear to have had anything whatever to do personally with any other issue until this one of I. He did put some labor into the preparation of I for the press. The expression "Corrected by the Author" covers the omission of some lines from the poem, the addition of some new lines, and shifts in the sequence of lines.

It is not unreasonable to assume that, when preparing copy for what he considered the second edition (*i.e.*, I), what Pope would choose to scratch and alter for his new "copy" would be a specimen of the real *princeps*. For it is highly probable that he procured half a dozen or more copies of the first issue at the time of publication; it is not so probable that he got or had sent to him a copy of each succeeding issue as published, when the later issues were merely "trade editions" containing no intentional variations.

It was customary for a compositor to follow a revised "copy" closely. The table shows that I agrees with A on twenty-seven points. I varies from A, G, H on four points. I agrees with G, H as against A on only point 30. The table does not include all the points upon which I differs from A. The two issues are from entirely different settings of type throughout. But upper and lower case letters, page-numbers and line-numbers, and some but not all ornaments for A and I are from the same font. The table does serve to show that I was set up from a marked up specimen of A as copy.

J would appear, from the description of it, to be exactly the same thing as I. That is to say, when I is found stitched together with copies of the second and third epistles, then I is J. Any other difference is unknown to me.

As for K, I have not seen a copy; and if Aitken had not in his list said distinctly that K has no date on the titlepage, I should have supposed that he was describing Kk, which is dated 1735 on the titlepage, and is not mentioned in Aitken's list.

To sum up. (B, F, J, K are excluded as not having been examined.)

A can have been used as copy for all other issues. Almost certainly it was so used for all but G, H; maybe for them.

G can not have been used as copy for any issues except A and H. To suppose G the first edition makes it necessary to suppose further that very early A was set up from G as copy, and then all other issues but H were set up from A as copy. Late, H skipped over A which had been copy for all other issues, and returned to G for copy.

The bungling irregularity with which G is put together and the apparent influence of a quarto in producing that irregularity bespeak rather the position of a later edition than the position of *editio princeps*.

The almost certain use of A by Pope in preparing copy for a revised second edition makes it look as if A is the genuine *princeps*.



## 295. February 20(?).

Issue B.

An|Essay|On|Man.|Address'd to a Friend.|—|Part I.|...

[As in Issue A.]

Folio. Sig.: 2 leaves; B-E, in 2's.

Pp.: 4 pp.; [5]-19; [20, blank].

From Gaa.

This is described by Aitken as like issue A in all respects except that it is printed upon paper of ordinary-folio size. Uncut copies measure  $12\frac{1}{2}$  by  $7\frac{3}{4}$  inches.

It is *Athenaeum* No. 2(b); it is not(?) in Lefferts or Grolier.

## 296. About February 20?

Issue C.

An|Essay|On|Man.|Address'd to a Friend.|—|Part I.|  
—|[Ornament: two cupids supporting a vase of flowers,  
etc.]|—|

London:|Printed for J. Wilford, at the Three Flower-de-  
lucres, be-|hind the Chapter-house, St. Paul's. MDCC-  
XXXIII.

8vo (in half-sheets). Sig.: A-B, in 4's; C, in 2's.

Pp.: 4 pp.; [5]-19; [20, blank].

Because the book is dated 1733 Aitken says it was published "therefore after March," but the inference is not inevitable.

Lines 1-281, misnumbered for 1-286.

This book is different in size from A, but is otherwise greatly like it.

It can be distinguished from another London 8vo issue (E) by the signatures and pagination.

This is not in the *Athenaeum* list; it is Lefferts No. 3; Grolier No. 47.

## 297. February–March?

Issue D.

An|Essay|On|Man.|Address'd to a Friend.|—|Part I.  
—|[Ornament: goddess in a chariot drawn by peacocks in  
clouds]|—|

Dublin:|Printed by S. Powell,|For George Risk at the  
Shakespear's Head,|George Ewing at the Angel and Bible,  
and|William Smith at the Hercules, Booksellers in|Dame-  
street, M. DCC. XXXIII.

Sm. 8vo (in half-sheets).      Sig.: A, C, in 4's; C, in 2's.  
Pp.: 4 pp.; [5]–19; [20, blank].

No letter *B* was used in the signature marks.

Lines 1–286, correctly numbered.

E–C, VI, 340, note 1: “Many persons thought the Essay on Man was by Dr. Young, and the Dublin reprint was advertised with his name.” Young’s name is not on any Part or Epistle, separately published in Dublin, either first or “Second” edition. Where advertised, E–C does not state.

This is not in the *Athenaeum* list, Lefferts, or Grolier.

Issue Dd is listed with the books of 1734.

## 298. Before March 2.

Issue a.

The|First Satire|Of The|Second Book|Of|Horace,|Imi-  
tated in a Dialogue between|Alexander Pope, of Twicken-  
ham in Com.|Midd. Esq; on the one Part, and his Learn-|ed  
Council on the other.|—[1 line Latin.—Horat.]|=|

London: Printed.|Dublin,|Re-printed by and for George  
Faulkner,|in Essex-street, opposite to the Bridge,|1733.

Sm. 8vo (in half-sheets).      Sig.: 4 leaves; B–C, in 4's.  
Pp.: [1]–24.  
The Aitken Collection.

On the titlepage a comma follows *Pope*; the Latin has no comma.  
On p. 13 the catchword is *Whether*.

The verse ends on p. 19. P. 20 is blank. The last four pages, numbered in this issue (sig. [C3–4], pp. 21–24), are Faulkner’s proposals for a subscription edition of Swift’s *Works* in four volumes. At the top of p. 21 there is a date: Dublin, March 2, 1733.

See *infra* for issue *b*, “Before April 30,” Book No. 306.

298a. March 2-5.

The Gentleman's Magazine

[As under Book No. 257.]

February number, Vol. III, p. 96.—Verses on Providence extracted from the *Essay on Man*.

The concluding 57 lines (230-286) are quoted from the first(?) edition of Part I. ....

These lines are pages 17-19 entire of issue A. In issue G they begin with the fifth line from the top of p. 18 and continue through p. 20. The *Maga* affords no evidence for determining priority between the two issues.

299. March?

Issue E.

An|Essay|On|Man.|Address'd to a Friend.|—|Part I.  
—|[Ornament: as in issue C]|—|

London:|Printed for J. Wilford, at the Three Flower-de-  
lucés, be-|hind the Chapter-house, S. Paul's. MDCC-  
XXXIII.

8vo (in half-sheets).      Sig.: A-B, in 4's.  
Pp.: 2 pp.; [3]-16.

There is no *t* in S. Paul's in the imprint.

There is no To The Reader or Advertisement.

Lines 1-281, misnumbered for 1-286.

Marks to distinguish this from the other London 8vo (issue C) are signatures and pagination.

300. March 29 (Gaa).

Issue L.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle  
II.|—|[Ornament: a lion rampant surrounded by a leaf  
design]|—|

London:|Printed for J. Wilford, at the Three Flower-de-  
Lucés,|behind the Chapter-House, St. Paul's.|[Price One  
Shilling.]

Half-title: An Essay On Man.



L. P. folio. Sig.: 1 leaf; 2 leaves; B-D, in 2's; E, 1 leaf.  
Pp.: 2 pp.; [1-5]; 6-18.

The half-title is probably sig. E2, folded back. It is not counted in the pagination.

On p. [5] there is a large head-piece, in the middle of which sits King David with his harp, surrounded by sun, moon, and stars; at its lower edge are the words: "F. Hoffman fecit—Psalm 8, v. 3—1720."

Page-numbers are placed centrally, in square brackets. Cf. the page-numbers of edd. of the first epistle.

There are white spaces between paragraphs throughout.

There are 22 lines to the page on pp. 6-12, 15-16; 20 lines on pp. 13-14; 17.

The lines are misnumbered 1-249, 150-172. There are really 272 lines; line 220 is misnumbered 120, but the error is rectified at line 225; lines 250-270 are misnumbered 150-170.

The last leaf, sig. E 1, pp. 17-18, appears to have been set up differently in some fashion from the other leaves—or sheets. The misnumbered lines are on it; the catchword on p. 16 is *To* (which may, however, be merely a printer's blunder of repeating the initial word *To* of the bottom line on p. 16) though the first word on p. 17 is *Whate'er*. There are several possible explanations—an original sig. E leaf may have been canceled, the compositor may have been careless, a form may have been pried necessitating a new setting, etc. I have one copy of this issue in which a sig. E leaf from issue P has been substituted for the proper final leaf.

On p. 18 the tail-piece shows three small baskets of flowers and two birds.

The *Gentleman's Magazine*, Vol. III, p. 205 (April), quoting line 244, places a semicolon at the end. Issue L has the semicolon; issue O has a question mark.

The first(?) edition.

This is Lefferts No. 7; Grolier No. 49.

Piece No. 181.

### 301. March-April?

Issue M.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle II.|—|[Ornament: as in octavo Part I]|—|

London:|Printed for J. Wilford, at the Three Flower-de-luces, be-|hind the Chapter-house, St. Paul's. MDCC-XXXIII.

8vo. (in half-sheets). Sig.: D-E, in 4's.  
Pp.: 3 pp.; 24-36.

Signatures and pagination continue from issue C of Part I, being intended to be bound up with that pamphlet.

Page [21] is the titlepage; p. [23] begins the poem.

There is no To The Reader.

Lines 1-272.

Line 255, the first line on p. 36, is misnumbered 155.

The folios are extremely like each other. I can not perceive which folio the 8vo was set up from. It departs from the folios in capitalization, punctuation, etc., in twenty-three instances, but no one of the departures is a clue. The numbering of the lines draws it closest to issue L.

This is Lefferts No. 9; Grolier No. 50.

### 302. March-April?

Issue N.

An Essay On Man. In Epistles to a Friend. Epistle II. . . . Dublin. . .

Sm. 8vo (in half-sheets). Sig.:  
Pp.:

There was probably a first Dublin edition of Epistle II, but I have seen no mention of it. I have a "Second Edition," see *infra* under 1734. There were two Dublin editions of each of the other epistles; the first edition in each case has an ornament on its titlepage, the "Second" substitutes the words The Second Edition.

### 303. March-April?

Issue F.

The Essay On Man. Address'd to a Friend. Part I. . . .

Half-title:

4to. Sig.:

Pp.:

From Bm and

The *Athenaeum*, Jan. 28, 1905.

Of this first 4to edition I have seen no description. It is listed by Aitken, and apparently it is in the British Museum (11630.e.5.(16.)).

It is *Athenaeum* No. 3.

## 304. March–April?

## Issue G.

An|Essay|On|Man.|Address'd to a Friend.|—|Part I.|  
—|[Ornament: as in issue A]|—|

London:|Printed for J. Wilford, at the Three Flower-de-  
lucés, be-|hind the Chapter-house, St. Pauls.| [Price One  
Shilling.]

Folio. Sig.: 2 leaves; B, 1 leaf; B–D, in 2's.

Pp.: 4 pp.; [5]–6; 9–20.

The Wrenn Library.

The Aitken Collection.

There is no leaf sig. B2 (first series), pp. 7–8; but the book is complete.

Lines 1–286, correctly numbered.

An uncut copy measures  $12\frac{1}{8}$  by  $7\frac{7}{8}$  inches.

Distinguishing marks are signatures and pagination.

This issue is by many bibliophiles considered the first edition and is eagerly sought after. See the discussion under issue A, Book No. 294.

It is *Athenaeum* No. 1; *Lefferts* No. 1; not in *Grolier*.

## 305. March–April.

## Issue H.

An|Essay|On|Man.|In|Epistles to a Friend.|—|The Sec-  
ond Edition.|—|Part I.|=|

London:|Printed for J. Wilford, at the Three Flower-de-  
lucés, be-|hind the Chapter-house, St. Pauls.| [Price One  
Shilling.]

Half-title: An Essay On Man.

4to. Sig.: 4 leaves; B, in 4's; C, 3 leaves.

Pp.: 6 pp.; [7]–21; [22, blank].

The Aitken Collection.

This was issued probably later than March 29, when the Epistle II was published, upon the titlepage of which first(?) appeared the phrase "In Epistles to a Friend," and before issue I was announced in April.

The leaf sig. C4, probably blank, apparently was discarded at the time of issuance.

Pages [1-7] are not numbered. The half-title gives the 4to two more preliminary pages than have the folios most like it.

Lines 1-286, correctly numbered.

As to ornaments, there is none on the titlepage. The two decorated initial A's are as in folios A and G. The two head-pieces are those used in the folios, but have interchanged places. The tail-piece is different from that of the folios.

This is *Athenaeum* No. 4. It is not in Lefferts or Grolier.

### 305a. April 2-5.

#### The Gentleman's Magazine

March number, Vol. III, p. 150. Extract . . .

A passage of the *First Satire of the Second Book* is quoted, with epigrams upon it; and a passage of eight lines from the *Use of Riches*.

### 306. Before April 30.

Issue b.

The|First Satire|Of The|Second Book|Of|Horace,|Imi-  
tated in a Dialogue between|Alexander Pope, of Twicken-  
ham in Com.|Midd. Esq; on the one Part, and his Learn|ed  
Council on the other.|—|[1 line Latin.—Horat.]|=|

London: Printed.|Dublin,|Re-printed by and for George  
Faulkner,|in Essex-street, opposite to the Bridge,|1733.

Sm. 8vo (in half-sheets).      Sig.: 4 leaves; B-C, in 4's.  
Pp.: [1]-19; [20, blank]; 4 pp. [advertisement].

The advertisement at the end (sig. C3-4, no page numbers) is of a new edition of Swift's Works, and is dated: Dublin, April 30, 1733.  
See *supra* "Before March 2," Book No. 298.

### 307. April (*The London Magazine*).

Issue I.

An|Essay|On|Man.|In|Epistles to a Friend.|—|Epistle I.|  
—|Corrected by the Author.|—|[Ornament: a face in a  
glory, surrounded by a flower design]|—|

London:|Printed for J. Wilford, at the Three Flower-de-  
lucés, be-|hind the Chapter-house, St. Pauls.|[Price One  
Shilling.]

L. P. folio. Sig.: 1 leaf; a, in 2's; 1 leaf; B-D, in 2's; 1 leaf.  
Pp.: 7 pp.; 8; 5-17; [18, blank].

The two leaves of the sheet sig. a are inserted between the two leaves of the first sheet (which has no sig. mark).

Page 12 is misnumbered 11.

The contents are—p. [1], title; p. [2], blank; p. [3], To The Reader; pp. [4-6], Contents of three epistles; pp. [7]-17, text of the poem. The To The Reader, seven lines long, is a slight revision of the To The Reader of Epistle II.

Lines 1-286. But as compared with the contents of issues A to H, there are omissions, additions, and transpositions of verses.

As in issue G, there are traces in I of confusion in the process of arranging the galleys in page-forms. The workman who set up a page number 8 for the *verso* of sig.[A]2 remembered that the four pages of sig. a were to be reckoned in. The workman who set up page numbers 5-8 for sig. B forgot to take into account the four pages of sig. a. In other words directions for the inclusion of the Contents of the three epistles were not made clear to the workmen.

As explained in the discussion under issue A, this issue I was pretty surely set up from a marked copy of A.

This is *Athenaeum* No. 6; *Lefferts* No. 5; *Grolier* No. 46.

There is, I think, but one advertisement of the *Essay on Man* in the *Grub-street Journal* for the year 1733. It occurs in No. 177, May 17, p. 3, col. 2, and in all probability concerns issue I: "This Day is published, An Essay on Man. In Epistles to a Friend. Epistle III. Printed for J. Wilford, behind the Chapter-House in St. Paul's Church-Yard. Where may be had, the Second Edition (in Folio) of An Essay on Man. Epistle I. Corrected by the Author; with the Contents of the Three Parts. As likewise An Essay on Man. Epistle II. Price is. each."

I know of no octavo edition of the text as printed in issue I.

307a. May 2-5.

### The Gentleman's Magazine

April number, Vol. III, p. 205.—Verses from the *Essay on Man*, Epistle II.

The passage quoted is most like the issue of the first edition with the lines numbered throughout.



308. May 17 (Gaa).

Issue Q.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle  
III.|—|[Ornament: an open book, etc.]|—|

London:|Printed for J. Wilford, at the Three Flower-de-  
Luces,|behind the Chapter-House, St. Paul's.|[Price One  
Shilling.]

Half-title: An Essay On Man. In Epistles to a Friend. Epistle  
III.

L. P. folio.      Sig.: 2 leaves; B-E, in 2's.  
Pp.: [1]–20.

See the advertisement quoted under issue I.

Copies apparently were on sale a week before publication.

There are 316 lines, misnumbered as 1–323 (129 is misnumbered  
as 130; 308 as 310; and 313 as 320).

Possibly the printer was Sam. Aris, since the tail-piece on p. 20  
is a man with a bow and arrows, etc., and contains the words: Sam.  
Aris Imprim.

On p. 20, beneath the tail-piece, there is a final footnote in two  
lines.

The first(?) edition of Epistle III.

This is Lefferts No. 11; this or the other folio issue may be  
Grolier No. 51.

Piece No. 182.

309. May 17(?).

Issue R.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle  
III.|—|[Ornament: as in the octavo Part I]|—|

London:|Printed for J. Wilford, at the Three Flower-de  
lucés, be-|hind the Chapter-house, St. Paul's. MDCC-  
XXXIII.

8vo (in half-sheets).      Sig.: F-G, in 4's; H, in 2's.  
Pp.: 2 pp.; 39–55; [56, blank].

The title is p. [37].

In the imprint there is no hyphen between *de* and *lucés*.

There are 316 lines, numbered correctly, 1–316.

On p. 55 the final note is in two lines.

This is Lefferts No. 13; it is not in Grolier.

## 310. May?

Issue S.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle  
III.|—|[Ornament: as in the first edition of Dublin Part I]|  
Dublin:|Printed by S. Powell,|For George Risk, at the  
Shakespear's-Head,|George Ewing, at the Angel and Bible,  
and|William Smith, at the Hercules, Booksellers|in Dame's-  
street. M DCC XXXIII.

Half-title: An Essay On Man. In Epistles to a Friend. Epistle III.

Sm. 8vo (in half-sheets).      Sig.: 4 leaves; B, in 4's; C, in 2's.  
Pp.: [1]–20.

Page numbers are placed centrally, in parentheses.

Paragraphs are not spaced apart.

There are 316 lines, misnumbered 1–323, as in issue Q.

There is no final note on p. 20.

## 311. May?

Issue O.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle  
II.|—|[Ornament: a pedestaled platter of fruit and flow-  
ers.]|—|

London:|Printed for J. Wilford, at the Three Flower-de-  
Luces,|behind the Chapter-House, St. Paul's.|[Price One  
Shilling.]

Half-title: An Essay On Man.

L. P. folio.      Sig.: 1 leaf; 2 leaves; B–D, in 2's; E, 1 leaf.  
Pp.: 2 pp.; [1–5]; 6–18.

The half-title is probably sig. E2, folded back.

Instead of a head-piece on p. [5] there is a conventional scroll  
work design across the top.

Page numbers are placed centrally, in parentheses.

White spaces between paragraphs show on pp. [5], 15–17; not on  
other pages.

Only one line in the whole poem is numbered (line 175, p. 13).

On p. 16 the catchword is *To*; the first word on p. 17 is *Whate'er*.

On p. 18 the tail-piece is a wide, shallow, flat-bottomed basket of  
fruit, unlike the ornament on the titlepage.

This is from a different setting of type throughout from issue L.

It is not in Lefferts or Grolier.



## 312. May?

Issue J.

An Essay On Man. In Epistles to a Friend. Epistle I...

L. P. folio. Sig.:

Pp.:

From the *Athenaeum*.This is *Athenaeum* No. 8.

Aitken says it was a new issue, containing the To The Reader of Epistle II and a table (3 pp.) of Contents, and meant to accompany Epistles II and III, all three issued stitched together as one pamphlet. He gives no description of issue J, and I am including it upon his authority alone. In his later account (*Gaa*, pp. 23-24) he again mentions it, placing it last in his group of London separate issues of the first epistle. So far as I can now perceive there should not be any separate entry of such an issue as J. It looks to me like nothing more than a specimen of issue I. The announcement of the publication of issue I in the April number of the *London Magazine* (which like the *Essay* was published by Wilford) specifically mentions the "Contents of three Parts" as included. The "where also" portion of the advertisement in the *Grub-street Journal* of May 17 is confirmatory evidence.

## 313. May?

Issue P.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle II.|  
—|[Ornament: a bear (?) holding crossed clubs, etc.]—|  
London:|Printed for J. Wilford, at the Three Flower-de-  
Luces,|behind the Chapter-House, in St. Paul's.|[Price One  
Shilling.]

Half-title: An Essay On Man.

L. P. folio. Sig.: 1 leaf; 2 leaves; B-D, in 2's; E, 1 leaf.  
Pp.: 2 pp.; [1]-18.

The half-title leaf is probably sig. E2, folded back.

In the imprint the word *in* precedes *St. Paul's*.

The To The Reader, p. [3], is as in issues L and M, but with different ornaments.

The head-piece on p. [5] is unlike the ornaments on p. [5] in L and O.

Page numbers are placed centrally, in square brackets.

White spaces between paragraphs show only on pp. [5], 15-17.

There are 272 lines, but no line is numbered. (All the separate issues of the *first* epistle that I have seen have the lines numbered.)

On p. 16 the catchword is the right word, *Whate'er*.

The tail-piece on p. 18 is a lion rampant, etc., which appears on the titlepage of issue L.

The same lines appear, page for page, through p. 12 as in issue L; pp. 13-14 contain twenty-two lines instead of the twenty of L; pp. 15-16 contain twenty instead of the twenty-two of L; pp. 17-18 agree in the two issues.

No two of the three issues L, O, P are from the same setting of type.

The writer of the Grolier catalogue considered this the first edition.

This is Lefferts No. 8; Grolier No. 48.

### 314. May-June?

### Issue K.

An Essay On Man. In Epistles to a Friend. Epistle I. Corrected by the Author. The Second Edition. . .

Folio—or L. P. folio? Sig.:

Pp.:

From the *Athenaeum*.

This is *Athenaeum* No. 7.

Aitken, again, is my sole authority. In his list he distinctly says "*n. d.*" (no date on the titlepage). I have (and Lefferts has also) an issue worded just as the title above, a separate, L. P. folio issue, but it is dated 1735. Aitken supplies no description or distinguishing marks.

Issue Kk is dated 1735; see under that year.

### 315. May-June?

### Issue T.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle III.|  
—|[Ornament: a bird with outspread wings, etc.]—|

London:|Printed for J. Wilford, at the Three Flower-de-Luces,|behind the Chapter-House, St. Paul's.|[Price One Shilling.]

Half-title: An Essay On Man. In Epistles to a Friend. Epistle III.

L. P. folio. Sig.: 2 leaves; B-E, in 2's.

Pp.: [1]-20.

There are 316 lines, misnumbered 1-321 (315 is misnumbered as 320).

On p. 20 the tail-piece is a basket of flowers resting on an elaborate scroll bracket.

The final footnote, beneath the tail-piece (p. 20), is printed as a single line.

The two issues Q and T are from different settings of type.

This is Lefferts No. 12; this or Q is Grolier No. 51.

If the statement in the Lefferts catalogue is correct—that there is an issue in which line 315 is really numbered 315—there is another issue to be added to my list.

### 315a. June 2-5.

The London Magazine.

[As under Book No. 316a]

May number, 1733, p. 257.—The State of Nature. From the *Essay on Man*.

A passage of twenty-two lines is quoted from the middle of Epistle III of the *Essay on Man*. It is not more like one issue than the other (Q and T).

Although Wilford was publisher of both the *London Maga* and the *Essay*, this is the only extract from the *Essay* quoted by the magazine for the years 1733, 1734.

### 316. July (first few days).

The Gentleman's Magazine . . . For the year 1733 . . .

[As under Book No. 257]

Two pieces are here first published:

183. June number, Vol. III, p. 319.—Mr. Pope's Epitaph on Mr. Gay.

184. Ditto, p. 320.—A Song, by Dr. Swift.

The Epitaph is an early version. The monument in Westminster Abbey, designed by Rysbrack, bears the Epitaph. I have not learned when the monument was unveiled; probably before June 7, for the *Grub-street Journal* of that date has an "Epigram" upon the Epitaph, though so far as I have observed it does not quote the Epitaph itself

anywhere or comment upon the unveiling. The "Epigram" is quoted by the *Gentleman's Magazine* immediately beneath the Epitaph. Very likely some newspaper quoted the Epitaph earlier than did the *Magazine*. As early as Feb. 16 Pope sent a copy of it in a letter to Swift.

The Epitaph is quoted in the *London Magazine*, also, July number, 1733, p. 363.

The *Song* is in E-C, IV, 489, as "A Song by a Person of Quality." Neither Warburton (VI, 74, 1751 ed.) nor Elwin hints any doubt of Pope's authorship. The *Song* is not mentioned in Jackson's *Swift Bibliography*.

316a. August 2-5.

The|London Magazine:|Or,|Gentleman's Monthly Intelli-  
gencer.|MDCCLXXXIII.|[Vignette]|—|Multum In Parvo.|  
—|

London:|Printed for J. Wilford, at the Three Flower-de-  
Luces,|behind the Chapter-House in St. Paul's Church-Yard.

8vo.

A monthly magazine very similar to the *Gentleman's Magazine*, and rival to it. The first number was issued for April, 1732, and the magazine survived for many years. Its monthly list of new books was the successor to a Monthly Catalogue that Wilford had been issuing for some years previously. The yearly titlepages do not carry a volume number.

The "Epitaph on Gay" is quoted on p. 363.

One piece is here first(?) printed:

184a. July number, p. 363.—An Inscription of Mr. Pope's to the Memory of his Father and Mother.

Seven lines of Latin.

The *Gentleman's Magazine* announced the death of Mrs. Pope (June 8) in its June number, with a note, and quoted the Latin in a prose order of words.

## 317. November 5 (Gaa).

The|Impertinent,|Or A|Visit to the Court.|A Satyr.|—|  
By an Eminent Hand.|—|

London:|Printed for John Wileord, behind the Chapter-  
house|near St. Paul's. 1733.

?Half-title:

Folio. Sig.: 1 leaf(?); 2 leaves; B-C, in 2's; D, 1 leaf.

Pp.: [1(?)]-16.

The Aitken Collection.

A half-title is allowed for in pagination, for the titlepage is p. [3]. Presumably it was D2, folded back.

The Lefferts copy likewise has no half-title.

The misspelling *Wileord*, instead of *Wilford*, in the imprint may be accidental; or it may be intentional, so that no publisher could be held strictly responsible for the publication—cf. the Dod and Dob of the *Dunciads* of 1729.

There was a second edition in 1737, put out by E. Hill, who was not one of Pope's publishers.

Piece No. 185.

## 317a. November 24-30.

[An Advertisement in a Newspaper.]

Courthope writes (E-C, V, 263): "In November, 1733 [Pope], inserted in the newspapers the following advertisement," which he then quotes: "Whereas a great demand...proper reply to the same. 1733." The advertisement is ten lines of print in E-C. The name of the newspaper and the day date are not given by Courthope. The advertisement refers to the *Daily Courant* of Nov. 22 and to a later daily issue; and Pope's reply (first printed by Warburton in 1751) is dated November 30.

Piece No. 185a.



## 318. Latter half-year?

Issue Ss.

An Essay On Man. In Epistles to a Friend. Epistle III.  
The Second Edition.

Dublin: Printed by S. Powell, For George Risk at the  
Shakespear's Head, George Ewing at the Angel and Bible,  
and William Smith at the Hercules, Booksellers in Dame's-  
street. M.DCC.XXXIII.

Half-title:

Sm. 8vo (in half-sheets). Sig.: A-B, in 4's; C, in 2's.

Pp.: 4 pp.; [5]-20.

From the Lefferts catalogue.

This is Lefferts No. 14; not in Grolier.

This issue appears to have been set up from issue T (Lefferts  
No. 12) as copy.

## 319-322(?)

Miscellanies|In|Prose|And|Verse.|—|The|Third Volume.|  
—|To which are added|Several Poems, and other Curious|  
Tracts not in the English Edition.|—|The Second Edition.|  
—|

London Printed,|And Re-printed in Dublin, by and for  
Sam.|Fairbrother, at the King's-Arms in Skinner-|Row, op-  
posite to the Tholsel, 1733.

12mo. Sig.: A-N, in 12's; O, 11 leaves.

Pp.: 2 pp.; [i]-ii; 1-199; [200, blank]; 2 pp. [bastard title]; 1-  
128.

The Aitken Collection.

The significance of "Second Edition" on the titlepage is unknown  
to me. Presumably the other three volumes were issued at the same  
time, or had earlier been printed in Dublin.

This Dublin edition omits one piece: "A Vindication of...Lord  
Carteret"; and adds several, among which are: (a) The "Story of  
the St. Alb...ns Ghost," (b) "An Account of...Michy Windybank,"  
and (c) "An Examination of Certain Abuses...in...Dublin," pp.  
164-199, in prose; and (d) "On Gallstown-House," p. 14, (e) "Lady A  
...s-n," pp. 49-50, (f) "A Riddle by...Doctor D-y" and the "An-  
swer," pp. 57-58; (g) "Rape of the Lock," pp. 59-90, (h, i, j, k, l, m,  
n), (o) "Of False Taste," pp. 105-111, (p) "Man of Taste," pp. 112-  
121, and (q, r) two other pieces in verse.

Not listed in Jackson's *Swift Bibliography*.

323.

Variant *a*.

Of The|Use of Riches,|An|Epistle|To the Right Honour-  
able|Allen Lord Bathurst.—|By Mr. Pope.—|The Second  
Edition.|=|

London:|Printed by J. Wright, for Lawton Gilliver|at  
Homer's Head against St. Dunstan's Church in|Fleetstreet,  
1733.|Price 1s.

L. P. folio.      Sig.: 2 leaves; B-F, in 2's.

Pp.: [1]-22; [23, book list]; [24, blank].

The Aitken Collection.

Signatures are regular.

On p. 21, line 13, *busy* is misspelled *busq*.

On p. 22, the tail-piece is a cupid on a pedestal.

On p. 23, the book list adds two books to the fourteen of the  
"Second Edition" described next *infra*, viz., the *Man of Taste* (pub-  
lished March 5-10, 1733) and Lord Lansdowne's *Works* (published  
March 23, 1732).

This "Second Edition" is from a different setting of type through-  
out from the "Second Edition" described just after it. I know of no  
fact to show which came first.

A clear distinguishing mark between them is the signature marks.

324.

Variant *b*.

Of The|Use of Riches,|An|Epistle|To the Right Honour-  
able|Allen Lord Bathurst.—|By Mr. Pope.—|The Second  
Edition.|=|

London:|Printed by J. Wright, for Lawton Gilliver|at  
Homer's Head against St. Dunstan's Church in|Fleetstreet,  
1733.|Price 1s.

L. P. folio.      Sig.: 2 leaves; B-D, F, \*F, in 2's.

Pp.: [1]-22; [23, book list]; [24, blank].

There is no sig. E, but no part of the text is omitted.

On p. 21, line 13, the word *busy* is spelt correctly.

On p. 22, the tail-piece is a basket of fruit.

On p. [23], the book list mentions fourteen books.

An uncut copy measures 14 by 9¼ inches.

See the preceding entry for another "Second Edition."

The first edition was published Jan. 15, 1733.



325.

Of the|Use of Riches,|An|Epistle|To the Right Honour-  
able|Allen Lord Bathurst.|—|By Mr. Pope.|—|[Small orna-  
ment]|—|

London:|Printed, and Re-printed in Dublin, by|Sylvanus  
Pepyat, Bookseller in|Skinner-Row. MDCCXXXIII.

Small folio.          Sig.: 1 leaf; A-D, in 2's; 1 leaf.  
Pp.: 2 pp.; 1-17; [18, blank].

This is the sole instance known to me of Pepyat's appearance  
among the publishers of Pope.

No other bibliographical list, I believe, records this edition.

326.

The Use of Riches, An Epistle To the Right Honourable  
Allen Lord Bathurst. By Mr. Pope. Dublin: Printed by  
S. Powell For George Risk . . . MDCCXXXIII.

Sm. 12mo.          Sig.:  
Pp.:  
From the Lefferts catalogue.

The price for this book was 3d.

327.

Of The|Use of Riches,|An|Epistle|To the Right Honour-  
able|Allen Lord Bathurst.|—|By Mr. Pope.|—|[Device:  
Faulkner's monogram]|—|

Printed at London:|Dublin,|Re-printed by and for George  
Faulkner in|Essex-street, opposite to the Bridge, 1733.

Sm. 8vo (in half-sheets).          Sig.: 4 leaves; B-C, in 4's.  
Pp.: [1]-22; 2 pp. [blank].  
The Aitken Collection.

The final leaf, sig.[C4], is blank and genuine.

328.

The First Satire of the second Book of Horace, Imitated in Dialogue, between Alexander Pope of Twickenham in Com' Mid' Esq; on the one Part, and his Learned Council on the other. The 2nd Edition.

From an advertisement on p. [15] of the *Epistle To...Cobham*, Jan. 17, 1734.

This is probably a folio, and probably the words The Second Edition are on the titlepage. But the reference may be to one of the five varieties already described; see under the date Feb. 15, 1733.

## 1734

The year of 1734 was rich too, like 1733. On January 16 was published the Epistle to Cobham (*Of the Knowledge and Characters of Men*), with Pope's name on the titlepage. Eight days later it was followed by the fourth epistle of the *Essay on Man*, still anonymous. May 2 the *Essay* was printed as a single poem in four epistles, and offered to buyers simultaneously in three formats, quarto, L. P. folio, and folio—meaning small folio—and on papers of different degrees of fineness. The name of Lord Bolingbroke was now substituted for the unnamed "Friend" on the titlepages of the separate issues; but the author's name was still withheld, though it had ceased to be a secret nearly a year earlier. In July the *Second Satire of the Second Book* was published, under the author's name; and in December, *Sober Advice from Horace*, anonymously and from the house of a hitherto untried bookseller.



329. January 16 (*Grub-street Journal*, list).

An|Epistle|To The|Right Honourable|Richard Lord Visc<sup>t</sup>.  
Cobham.—|By Mr. Pope.|—|[6 lines Latin.—Hor. Sat. 10.  
Lib. 1]|—|

London:|Printed for Lawton Gilliver, at Homer's|Head  
against St. Dunstan's Church in Fleetstreet,|1733. [Price  
one Shilling.]

Half-title: Of The Knowledge and Characters of Men: To Richard  
Lord Cobham, By Mr. Pope.

L. P. folio.      Sig.: 2 leaves; B-E, in 2's.

Pp.: 4 pp.; [1]–13; [14, blank]; [15, book list]; [16, blank].

An uncut copy measures 14½ by 9<sup>9</sup>/<sub>16</sub> inches.

There was apparently but one folio edition.

Piece No. 186.

330. January–February?

Of the Knowledge and Characters|of Men.|—|An|Epistle|  
To the Right Honourable|Richard|Lord Viscount Cobham.|  
—|[Ornament]|—|

London,|Printed in the year MDCCXXXIV.

8vo (in half-sheets).

Sig.: A, in 4's; B, in 2's.

Pp.: [1]–12.

This book, because of the imprint, raises a slight suspicion that it  
is a pirated edition.

331. January 24 (Gaa).

Issue Ua.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle  
IV.|—|[Ornament: a fluted vase of fruit, a bee above it,  
foliage on the sides]|—|

London:|Printed for J. Wilford, at the Three Flower-de-  
Luces,|behind the Chapter-House, St. Paul's.|[Price one  
Shilling.]

L. P. folio. Sig.: 2 leaves; B-F, in 2's.  
Pp.: 4 pp.; [1]-18; [19, advertisement]; [20, blank].

The third page is Contents; the poem begins on p. [1].

Page 17 is misnumbered 71.

There are 386 lines, misnumbered as 1-393 (line 200 as 205; 204 as 210; 296 as 300; 378 as 385; 383 as 390).

An uncut copy measures 14½ by 9½ inches.

Apparently there was but one folio edition of Epistle IV, but there are copies on Thick Paper.

Piece No. 187.

332. January 24(?).

Issue Ub.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle  
IV.|—|...

[As under Book No. 331]

L. P. folio, Thick Paper.

[As under Book No. 331]

Some copies were printed on paper of an extra fine quality and thickness. They are like copies of Book No. 331 in all other respects.

333. January 24(?).

Issue V.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle  
IV.|—|[Ornament: as in the octavos of Epistles I-III]|—|

London: Printed for J. Wilford, at the Three Flower-de-  
Luces, be-|hind the Chapter-house, St. Paul's. MDCC-  
XXXIV.

8vo (in half-sheets). Sig.: A, I, K, in 4's.

Pp.: 4 pp.; 61-80.

That the book was meant to be combined with the octavos of the preceding Epistles is shown by the signatures and pagination.

This edition "follows copy" on the folio closely. The 386 lines are misnumbered, not precisely in the same way but as a result of following copy and of making some additional errors. Thus line 200 is correctly numbered; but l. 204 is misnumbered as 205, and then l. 209 as 215 (as in the folio); l. 370 is misnumbered as 775 in both editions; l. 383 as 390, as in the folio.



## 333a. February 2-5.

## The Gentleman's Magazine

Each monthly number of the *Maga*, except for May, and even the supplement contained an extract from the *Essay on Man*. The fourth Epistle was reprinted entire in four extracts. Beginning in June extracts from other epistles were printed from the revised form of the *Essay* in which the four epistles were united. The page references are 43, 97, 157, 212-213, 325, 382, 442-443, 501, 561, 619, 694, 747.

*The London Magazine* for 1734 quotes Pope twice. In the February number, p. 93, is an extract from the *Homer*. In the August number, p. 441, the *Messiah* is quoted; for what reason is not clear.

## 334. February (?)

## Issue W.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle IV.|—|[Device: monogram, G.F.]|=|

London: Printed. And|Re-printed in Dublin, by George Faulkner, in Es-|sex-Street, opposite to the Bridge, 1734.

Sm. 8vo (in half-sheets).      Sig.: 4 leaves; B-C, in 4's.  
Pp.: [1]-22; 2 pp. [Proposals].

The lines, as numbered, are 1-386.

The Proposals on the last two pages are for an edition of Swift's Works, in 4 volumes; and are dated: "Jan. 19, 1734," which may, possibly but not probably, mean 1734-5.

## 335. January-February?

An|Epistle|To the Right Honourable|Richard Lord Viscount Cobham.|—|By Mr. Pope.|—|[6 lines Latin.—Hor. Sat. 10. Lib. 1.]|=|

London: Printed. And|Re-printed in Dublin, by George Faulkner, in Es-|sex Street, opposite to the Bridge, 1734.

Half-title: Of The Knowledge and Charac-ters of Men. To Richard Lord Cobham. By Mr. Pope.

Sm. 8vo (in half-sheets).      Sig.: 2 leaves; B-C, in 4's.  
Pp.: [1]-20.  
The Wrenn Library.

336. May 2 (Gaa).

Issue Xa.

An|Essay on Man,|Being the First Book of|Ethic Epistles.|To|Henry St. John, L. Bolingbroke.|[Ornament: a large copperplate vignette]|

London:|Printed by John Wright, for Lawton Gilliver,|MDCCXXXIV.

Title in black and red.

Half-title: An Essay On Man.

Six special head and tail-pieces by Fourdrinier after Kent.

4to. Sig.: 4 leaves; A-I, in 4's; K, 1 leaf.

Pp.: 14 pp.; [7]-74.

Printed upon a paper of the ordinary stock.

Ornaments occur on pp. [vii], [5], [7], 22, 37, 54 (misprinted 45), and 74 (same as on titlepage).

The leaf sig. I2 (pp. 67-68) is an insert.

This is the first edition of any part of the *Essay* published (avowedly, at least) by Gilliver.

And it is also the first edition of the four epistles as a single poem.

Piece No. 188 (for the *Essay* as a single poem).

In the *Grub-street Journal*, No. 227, May 2, 1734, Gilliver's advertisement is: "The Essay on Man...now first published together compleat, and from the Author's Corrections...price of the Quarto and large Folio 4s. of the small Folio 3s.

"N. B. The above Work being first published at different Times, and in four separate epistles, Any of the said Epistles may be had separate to make those Gentlemen's Books compleat, who bought any part of the former Edition of me, or Mr. J. Wilford"...

337. May 2.

Issue Xb.

An|Essay on Man,|Being the First Book of|Ethic Epistles.|

... Gilliver,|MDCCXXXIV.

[As under Book No. 336]

4to.

Fine paper.

Except in the quality of the paper, this book is like the other quartos.

338. May 2.

Issue Xc.

An|Essay on Man,|Being...

[As under Book No. 336]

4to.

Extraordinarily thick fine paper.

Except in the quality of the paper, this book is like the other quartos.

339. May 2.

Issue Y.

An Essay on Man, Being the First Book of...

[As in the quarto?]

Title in black and red(?).

L. P. folio.      Sig.:

Pp.:

From Gilliver's advertisement.

340. May 2.

Issue Z.

An Essay on Man, Being the First Book of...

[As in the quarto?]

Title in black only?

Sm. folio.      Sig.:

Pp.:

From Gilliver's advertisement.

Generally a small folio uses fewer ornaments than a L. P. folio. Is such the case with these folios?

See the description of Vol. II of the *Works* of 1735, small folio. The *Essay* in that volume has a separate titlepage dated 1734.

Note.—At the end of Vol. II of the *Works* of 1735 (4to, L. P. folio, and folio) are some notes mentioning fourth and fifth editions of Epistles II and III of the *Essay on Man*. The meaning of the notes will be discussed under the books of 1735.

341. July 4 (*Grub-street Journal*, advertisement).

The|First Satire|Of The|Second Book|Of|Horace,|Imi-  
tated in Dialogue|Between Alexander Pope of Twicken-  
ham, in Com' Mid' Esq;|and his Learned Council.|—|To  
which is added,|The Second Satire of the same Book.|By  
the Same Hand.|Never before Printed.|=|

London:|Printed for L. G. in Fleetstreet, MDCCXXXIV.|  
[Price Two Shillings.]

4to. Sig.: 1 leaf; A-E, in 4's.

Pp.: 2 pp.; [1]-40.

The Wrenn Library.

The Aitken Collection.

On the reverse of the title-leaf are three lines of print: Errata.  
Each satire has a half-title (pp. [1], [21]).

Latin and English are on opposite pages.

The first satire contains lines 1-158, as numbered; and the second,  
lines 1-185.

There are copperplate ornaments (by Fourdrinier after Kent)  
on pp. 18, 19, and 40.

This is the first edition of the Second Satire of Second Book.

Piece No. 189 (for the Second Satire).

342. July 4 (*Grub-street Journal*, advertisement).

The First Satire Of The Second Book Of Horace, Imi-  
tated in a Dialogue Between Alexander Pope of Twicken-  
ham, in Com' Mid' Esq; and his Learned Council. To  
which is added, The Second Satire of the same Book. By  
the Same Hand. Never before Printed.

London: Printed for L. G. in Fleetstreet, MDCCXXXIV.  
[Price Two Shillings.]

L. P. folio. Sig.:

Pp.:

From Gilliver's advertisement.

In the advertisement Gilliver does not state specifically that there  
was an L. P. folio; I am inferring the existence of one. After  
quoting the title the advertisement continues: "N. B. This Edition  
may be had with Copper Ornaments in Quarto and Folio, of the  
same Sizes with Mr. Pope's Homer and Works."

343. July 4 (*Grub-street Journal*, advertisement).

The|First Satire|Of The|Second Book|Of|Horace,|Imi-  
tated in Dialogue|Between Alexander Pope of Twicken-  
ham, in Com' Mid' Esq;|and his Learned Council.|—|To  
which is added,|The Second Satire of the same Book.|By  
the Same Hand.|Never before Printed.|=|

London:|Printed for L. G. in Fleetstreet, MDCCXXXIV.|  
[Price Two Shillings.]

Sm. folio.          Sig.: 1 leaf; A–I, in 2's.

Pp.: 2 pp.; [1]–36.

In the title there is no *a* between *in* and *Dialogue*.

On the verso of the title are three lines of print (*Errata*).

The stub of the title-leaf shows between sigs. A2 and B1.

There are two half-titles; that to the First Satire is sig. A [1],  
pp. [1–2]; that to the Second is sig. [E2], pp. [19–20].

An uncut copy measures  $12\frac{6}{16}$  by  $7\frac{8}{16}$  inches.

This may be the real first edition, instead of the quarto, *supra*.  
See the advertisement quoted in the note under the L. P. folio.

## 344. On or before September 12?

The|Second Satire|Of The|Second Book|Of|Horace|Para-  
phrased.|—|By Mr. Pope.|—|[Ornament]|—|

London:|Printed for L. G. in Fleetstreet, MDCCXXXIV.

8vo (in half-sheets).          Sig.: A–B, in 4's; C, in 2's.

Pp.: [1]–20.

Possibly this octavo was meant by Giliver's advertisement on  
Sept. 12, 1734, but more likely a folio was meant: "This day is pub-  
lished, and may be had separate, The Second Satire of the Second  
Book"... (*Grub-street Journal*, No. 246). See under Book No. 345.

## 345. October 3(?).

The Second Satire Of The Second Book...

Folio.          Sig.:

Pp.:

From Gilliver's advertisement.



In the *Grub-street Journal*, No. 249, Oct. 3, 1734, Gilliver changed his advertisement to read: "This Day is Publish'd, in Folio, The Second Satire of the Second Book...Pr. 1s." See also the note under the octavo, Book 344.

Whether there were both a L. P. folio and a sm. folio I can not tell, but it is probable there were.

### 346. December 7.

#### The Prompter

No. I, Tuesday, Nov. 12, 1734.—CLXXIII, July 2, 1736 (Hope Catalogue).

Folio half-sheet.

Published on Tuesdays and Fridays. Editors were Hill, Budgell, and Pople.

### 346. No. 8. Dec. 7.—To the Author of a Character...

This is the poem beginning, "Stript to the naked soul, escaped from clay," composed by Aaron Hill, editor ("author") of the *Prompter*. The "Character" he refers to was an account of Mrs. Butler in the *Grub-street Journal*, No. 257, Nov. 28, 1734; and Hill apparently assumed Pope's authorship of the "Character."

Cf. two letters in the Correspondence section of the *Times* (London) *Literary Supplement*, Feb. 10 and April 28, 1921.

Piece No. 190.

### 347. December 28 (Gaa).

Sober Advice|From|Horace,|To The|Young Gentlemen  
about Town.|—|As deliver'd in his|Second Sermon.|  
—|Imitated in the Manner of Mr. Pope.|—|Together with  
the Original Text, as restored by the|Rev<sup>d</sup>. R. Bentley,  
Doctor of Divinity. And some|Remarks on the Version.|  
—|[Ornament]|=|

London:|Printed for T. Boreman, at the Cock on Lud-  
gate-Hill; and|sold by the Booksellers of London and West-  
minster.|[Price One Shilling.]

L. P. folio. Sig.: 1 leaf; 2 leaves; B-E, in 2's; 1 leaf.

Fp.: 3 pp.; [1]-10, each page number repeated; 1 p. [blank].

The title-leaf and the final leaf are probably one sheet.

These are twenty-four pages in all. Latin and English face each other on opposite pages, numbered alike.

A copy slightly trimmed at the top measures  $14\frac{4}{16}$  by  $9\frac{9}{16}$  inches.

Curll asserted (*Literary Correspondence*, II (1735), p. x of the octavo or p. xi of the duodecimo edition) that Pope sold "by Agency" the *Sober Advice* to J. Brindley, O. Payne, T. Boreman, and C. Corbet, booksellers.

Piece No. 191.

348.

Sober Advice|From|Horace,|To The|Young Gentlemen  
about Town. |—| As deliver'd in his |Second Sermon. |  
—|Imitated in the Manner of Mr. Pope.|—|Together with  
the Original Text, as re-|stored by the Rev<sup>d</sup>. R. Bentley,  
Do-|ctor of Divinity. And some Remarks on|the Version. |  
—|[Ornament]|—|

London:|Printed for T. Boreman, at the Cock on Lud-  
gate-Hill;|and sold by the Booksellers of London and West-  
min-|ster.

8vo (in half-sheets). Sig.: 4 leaves; B-C, in 4's.

Pp.: 3 pp.; [1]-10, each page number repeated; 1 p. [advertisement].

The paging is similar to that in the folio.

349.

Issue Dd.

An | Essay | On | Man.|Address'd to a Friend.|—|Part I. |  
—|The Second Edition.|=|

Dublin:|Printed by S. Powell,|For George Risk at the  
Shakespear's Head,|George Ewing at the Angel and Bible,  
and|William Smith at the Hercules, Book-|sellers in Dame-  
street. M. DCC. XXXIV.

Sm. 8vo (in half-sheets). Sig.: A-B, in 4's; C, in 2's.

Pp.: [1]-19; [20, blank].

Lines 1-286, as numbered.

In my copy the *Dublin* of the imprint is hid by a blur extending across the page as if purposely made by a printer's rule  $\frac{1}{4}$  inch wide.



350.

Issue Nn.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle  
II.|—|The Second Edition.|=|

Dublin:|Printed by S. Powell,|For George Risk at the  
Shakespear's Head,|George Ewing at the Angel and Bible,  
and|William Smith at the Hercules, Book-|sellers in Dame-  
street. M. DCC. XXXIV.

Sm. 8vo (in half-sheets).  
Pp.: [1]–16.

Sig.: A–B, in 4's.

The "To the Reader," eleven lines of print, is on the *verso* of the  
title-leaf (p. [2]).

Lines 1–272, as numbered.

351.

Issue Ww.

An|Essay|On|Man.|In Epistles to a Friend.|—|Epistle  
IV.|—|The Second Edition.|=|

Dublin:|Printed by S. Powell,|For George Risk at the  
Shakespear's Head,|George Ewing at the Angel and Bible,  
and|William Smith at the Hercules, Book-|sellers in Dame-  
street. M. DCC. XXXIV.

Sm. 8vo (in half-sheets).  
Pp.: [1]–23; [24, book list].

Sig.: A–C, in 4's.

351a. December–January (1735).

The Gentleman's Magazine.

December number, Vol. IV, p. 694. To the Author of a  
Character.

This is Hill's poem, quoted from the *Prompter*, No. 8. See, *supra*;  
under the date Dec. 7, 1734.

The editor of the *Magazine*, however, attributes the verses to Pope.

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Not by Pope.

The author was Samuel Wesley the Younger. The epigram is in Wesley's *Works* (1736, 4to), p. 156, following upon "The Descriptive," pp. 151-156, which is anonymous (but see Wesley's Preface). It is in ridicule of the absurd "Miltonic" verse of "The Descriptive." "The Descriptive" itself is in Lewis's *Miscellany*, pp. 283-289, and may be the composition of James Moore Smythe; the *Miscellany* was published May 5, 1730. The epigram, not in Lewis's *Miscellany*, was published in the *Grub-street Journal*, June 16, 1730, where it is probably only adapted to the ridicule of Smythe's *One Epistle*, having been written originally, it would appear, against "The Descriptive."

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 Not by Pope?  
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- January And May: Or, The Merchant's Tale. From  
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- Jervas, Charles—*v.* Epistle VIII  
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- Key to the Lock. 36  
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- Key to the Lock . . . Commendatory Copies of Verses . . . 37  
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 These four poems were not in the first edition of the *Key*, which appears to have served as copy for the reprints of the *Key* in Motte's *Miscellany* and in all "collected" editions of Pope's *Works*.  
 The Second Edition of the *Key* pretends to quote the poems; and they may actually have appeared in contemporary periodicals, though I doubt if they did.  
 The four poems are printed only, I think, in the second, third, and fourth editions of the *Key*.  
 They may not be by Pope.
- Key to the Non-Juror—*v.* Compleat  
 Kindness to Animals—*v.* Guardian, No. 61  
 King of Brobdingnag—*v.* Words  
 Kit-Cat Club—*v.* Epigram on the Toasts  
 Kneller, Sir Godfrey—*v.* Epitaph On  
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Life of Scriblerus—*v.* Memoirs of the  
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*v.* Occasioned

Lines, the Atticus—*v.* Atticus

Lintot's Miscellany—*v.* Verses designed

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Man—*v.* Essay on

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Gay was part author (E-C, VI, xlvii).

Memoirs of the Life of Scriblerus. By Dr. S—t. 86

E-C, wanting.

Book No. 138.

This piece, belonging with "Popiana," is erroneously listed in this volume. It is to be compared with a similar *Memoirs* by Pope and Arbuthnot (1741).

Memory of an Unfortunate Lady—*v.* Elegy.

Memory of [Pope's] Father and Mother—*v.* Inscription

Men, Of the Knowledge and Characters of—*v.* Epistle I

Merchant's Tale—*v.* January

- Messiah, A Sacred Eclogue. 6  
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 The extent of Pope contribution to the *Spectator* has not been fully worked out.
- Mice—*v.* Homer's  
 Middlesex, Earl of—*v.* Dedication to  
 Milton's Prose—*v.* Epigram occasioned  
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E-C, IV, 454, note 3, mistakenly says: "First published in the Aldine Edition (1831)."

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Odyssey. Vol. V. 99

E-C, wanting.

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 Attributed to Pope by Sir R. Blackmore, *Essays*, Vol. II (1717).  
 Placed among Pope's pieces in Curll's *Literary Correspondence*, II (1735), 142; *Supplement* (1757), p. 67; *Additions* (1776), I, 18.
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 Attributed to Pope or placed among his pieces in Curll's *Literary Correspondence*, IV (1736), 155 (of 12mo. ed.); Pope's *Works* (8vo.), II, ii (1738), 79-92; *Supplement*, 77-95; *Additions*, I, 25ff.; Warton, VI, 35; Dyce, III, 128.
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 Attributed to Swift by the *Gentleman's Magazine*, III (1733), p. 320; and placed among Swift's poems in Anderson, *British Poets* (IX, 150), Chalmers, *English Poets* (XI, 515), Scott, *Swift's Works* (2nd. ed., 1884, XIV, 292), etc. It is not listed in Jackson's *Bibliography of Swift's Works*.
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- St. James's Journal, No. 30. 81  
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 By Aaron Hill.  
 Attributed to Pope by Ruffhead, *Life of Pope* (1769).  
 In Warton (II, 385), Bowles (II, 406), Johnson (II, 295), Croly (I, 210).
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*Successio* is by Elkanah Settle.
- To the Ingenious Mr. Moore—*v.* To Mr. John  
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 To the Right Honourable Robert Earl of Oxford—*v.*  
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 To the Same, on Leaving Town—*v.* Epistle X  
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- True Relation how . . . Curll—*v.* Strange  
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- Upon the Duke of Marlborough's House at Woodstock 34  
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     Attributed to Pope in Curll's *Miscellanea*, Book No. 177.  
     It is in Carruthers, II, 530.  
     It is not in the editions of *Works* or *Poems* by Warburton, Warton, Bowles, Johnson, Roscoe, Dyce, Croly, Ward, or Boynton.
- Verses occasioned by Tickell's . . . Homer—*v.* Atticus
- Verses of . . . Buckingham, Occasioned by—*v.* Occasioned
- Verses to Dr. Bolton—*v.* To the Author . . . Character
- Verses to his Soul—*v.* Adrian's

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- Works of . . . Sheffield . . . Duke of Buckingham. 85  
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By hypothesis the Elwin-Courthope edition of Pope's *Works* omits:  
 The following pieces concerned with the *Iliad* and the *Odyssey*—  
 Piece Nos. 2, 25, 26, 30, 38, 39, 41, 56, 68, 70, 71, 89, 94, 95, 96, 98, 99.

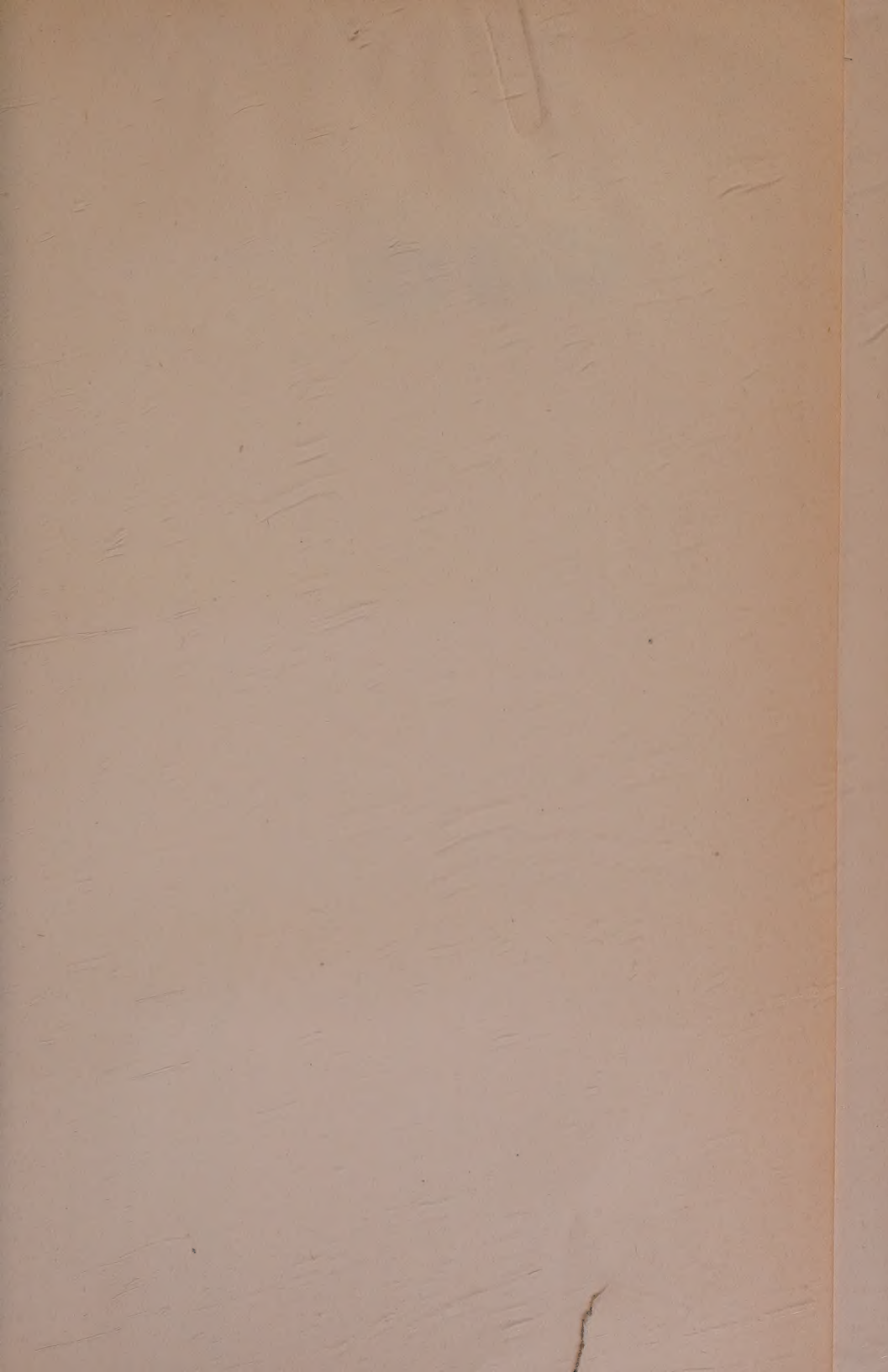
The following, concerned with editorial work—Piece Nos. 55, 78, 85,  
 90, 91, 141.

The following, concerned with newspapers—Piece Nos. 48, 80, 81,  
 82, 83, 93, 137.

The *Dunciad* of 1729 (Piece No. 139) is reproduced in substance  
 in E-C, but as modified in Pope's and Warburton's later editions.

In addition, the following pieces are not admitted to E-C—Piece  
 Nos. 12, 33, 37, 43, 47, 49, 53, 54, 68a, 73, 75, 86, 97, 99a, 104, 106,  
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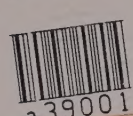


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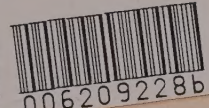
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